VISIT…

LANZAROTE Caliente.COM

MUSIC! LEARN TO PLAY

"THE WEIGHT" RICK DANKO WITH THE BAND

bassplayer.com

bassplayer

digdeeper

JAZZ · POP · CLASSICAL

EDDIE GOMEZ

THE CROSSOVER KING

TECH TIPS

FINE TUNE YOUR LIVE TONE

GEAR

ACOUSTIC IMAGE DEMETER & MORE!

PLUS

ROBERT DeLEO · BOB DAISLEY

CAGE THE ELEPHANT · THE AVETT BROTHERS

JANUARY 2014

A NEWBAY MEDIA PUBLICATION

ghs

BUTTERFLY BOUCHER

butterflyboucher.com

butterfly

BOOMERS

COATED BASS BOOMERS BY GHS STRINGS. THE STRING EXPERTS.

ghsstrings.com

800.388.4447

ANDY CICHON
Billy Joel / Shania Twain / Shotgun Wedding

Come see Ampeg at NAMM & check out the V-4B in person
Demo Room
209A
January 23-26, 2014

IT'S STILL ROCK AND ROLL TO ME

Behind virtually every great artist and history's most enduring songs is a bass player who counts on Ampeg to deliver the very best tone possible. Whether it's pop, rock or country, Andy conquers any genre and delivers flawless tone no matter with whom he shares the stage. And the Ampeg V-4B is the only amp he turns to for perfection every time. From amazingly portable and value-loaded combos to arena-rattling SVT rigs, Ampeg will have your fans saying, "You've got us feeling alright."

Photo by Sandrine Lee

THE ROUND SOUND
ampeg.com

Copyright © 2013 LOUD Technologies Inc. All Rights Reserved.

GREATNESS COMES IN ALL SIZES

The new BG combo series builds on our smash success - the BG250 - and pairs ultra-lightweight design with pure playability. In addition to the 250 watts of raw power hailing from the original BG250, we've added a brilliant feature set, multiple speaker configurations and an intelligent EQ section. Rounding out the list of onboard goodies is a built-in tuner and TonePrint functionality. Oh, and did we mention they sound absolutely killer?

TonePrint® Artists

TonePrint® App

tcelectronic.com/bg250-family

COBALT

THE NEW STANDARD FOR BASS STRINGS.

JOHN MYUNG

The Cobalt strings have a precise feel and grip, which translates to a better overall tone. They are my new strings of choice.

- John Myung - Dream Theater

RANDY JACKSON

"Ernie Ball Cobalt Strings are the new standard! Bigger better tone, sustain, and volume; You have to check these strings out!"

- Randy Jackson

DAVE LARUE

"I can't believe how much low end I get out of Ernie Ball Cobalt Strings. Also, the high end is super crisp with greater clarity and definition. The harmonics jump out too. Unbelievable!"

- Dave LaRue

JOHNY CHRIST

"These new Cobalt strings are awesome! I love the extra sheen and clarity. When I used a pick I could really hear the difference, and with finger picking it added a snap I like. I definitely will use these strings from now on!"

- Johny Christ - Avenged Sevenfold

JUAN ALDERETE

"The Cobalts are pure fire! They give your instrument that extra harmonic value that makes pedals like pitchshifters or LFO's go crazy."

- Juan Alderete - The Mars Volta

WWW.ERNIEBALL.COM

WWW.MUSIC-MAN.COM

CONTENTS

JANUARY 2014 | VOLUME 25, NUMBER 1 | BASSPLAYER.COM

30 **EDDIE GOMEZ**
A true jazz heavyweight since joining the **Bill Evans Trio** in 1966, Gomez has brought his singing bass sound to countless high-profile projects across multiple genres. By Chris Jisi

44 **ROBERT DELEO**
It's a new era for **Stone Temple Pilots**, but their relentless energy—due largely to DeLeo—is driving the band harder than ever. By Jon D'Auria

72 **THE BAND'S "THE WEIGHT"**
Take a load off and try this active, searching classic by the under-appreciated **Rick Danko**. By Brian Fox

Cover Photo: Pavel Korbut

WIKIMEDIA COMMONS

BASS PLAYER (ISSN 1050-785X) is published monthly with an extra issue in November by NewBay Media LLC, 1111 Bayhill Drive, Suite 125, San Bruno, CA 94066. Periodicals Postage Paid at San Bruno, CA and at additional mailing offices. Canadian GST No. R13288078, Customer No. 2116057, Agreement No. 40011901. POSTMASTER: Send address changes to Bass Player, Box 469069, Escondido, CA 92046.

DEPARTMENTS

10 **COMMUNITY**
The Real World, Dig My Rig, Court of Opinion
14 **EXPO**
Arcade Fire unwired
28 **NEW GEAR**
Products from Perri Ink, Darkglass, EBS & more
60 **TECH BENCH**
Freaky frequencies
82 **BOBBY'S BASSMENT**
Stalking the stack-knob Jazz

BASS NOTES

16 **BOB CRAWFORD** Learning on the job with **the Avett Brothers**
18 **DANIEL TICHENOR** Thick-skinned tone with **Cage The Elephant**
20 **BOB DAISLEY** Setting rock history straight
22 **ARIANE CAP** Sick skills with **Oon**
26 **BP RECOMMENDS**

SOUNDROOM

52 **ACOUSTIC IMAGE**
Flex System
58 **DEMETER** 201-800D preamp/power amp

WOODSHED

64 **JAZZ CONCEPTS**
Heath bars
68 **BLUES YOU CAN USE**
So wrong, so right

LWA 1000

THE FACE OF THE FUTURE

LWA 1000 WATT BASS AMPLIFIER HEAD
(W/H/D) 10.6"X 3.8"X 5.7" @ 6 LBS

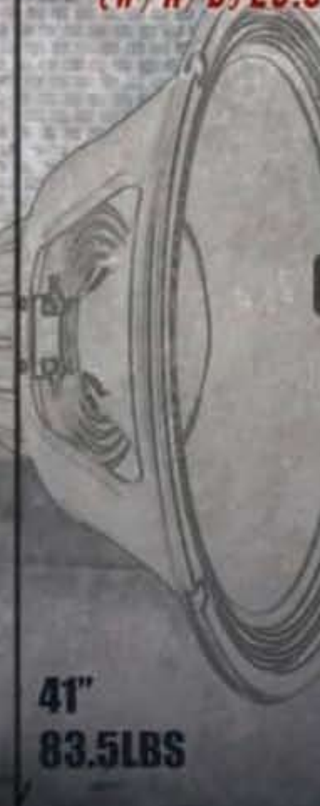
WCA408CE
4 NEWLY DESIGNED 8"NEO DRIVERS FROM CELESTION
PRECISION SIZED AND TUNED BASS REFLEX CABINET
(W/H/D) 20.5"X 21"X 16" @ 46 LBS

CELESTION

410

LESS SIZE AND WEIGHT WITHOUT COMPROMISE

WCA112CE
NEWLY DESIGNED 12"NEO DRIVER FROM CELESTION
SIZED AND TUNED TO COMPLIMENT THE WCA208CE
(W/H/D) 20.5"X 21"X 16" @ 37.5 LBS



CELESTION

115

60"
128LBS

41"
83.5LBS

DIN 14001
DIN 18001
ISO 50001

Basses, Amps & Rock'n Roll.

The first Carbon-Neutral Company in the Music Industry
Family Owned - Solar Powered - Sustainably Manufactured in a Green Environment

www.warwickbass.com
sales.support@usmusiccorp.com

www.usmusiccorp.com
www.facebook.com/warwickframus

ClimatePartner
climate neutral
Instrument | ID: 11117-1212-1002

Warwick
Basses, Amps & Rock'n Roll.

BX500 BASS HEAD

500w @ 2Ω & 4Ω, 300w @ 8Ω, Multiple EQ's, warm 12AX7 tube

"The sound is very linear and natural…Surprising volume and low-end…The BX500 amp is 6 pounds of power with a metric ton of features" – Vintage Magazine - Phil Feser

MADE IN USA

CARVIN

Where made in the USA matters

6 months No interest

buy direct • carvin.com • 800.854.2235

Video Demo

carvin.com/bx500

BETTER STILL.

Flex Cab
Flex Pre

Introducing Flex, the next in a long series of leaps ahead of the sonic curve for Acoustic Image.

Flex is a superbly quiet and full-featured pre-amp. It's also the world's most compact tri-amped powered cab.

Alone, Flex Pre and Flex Cab each beat anything else available at reproducing your sound faithfully.

Together, linked by an ethernet cable, they're better still.

Let your brain absorb the musical advantages of Flex at acousticimg.com. Then involve your soul with an audition at an AI dealer near you.

Acoustic Image® Uniquely musical.

Find a dealer at acousticimg.com

Acoustic Image products are protected by the industry's best warranty.

bassplayer

www.bassplayer.com
Vol. 25, No. 1, January 2014

Editorial Director Michael Molenda, mmolenda@nbmedia.com
Editor Brian Fox, bfox@nbmedia.com
Consulting Editor Karl Coryat
Senior Contributing Editors E. E. Bradman, Chris Jisi
Contributing Editor Ed Friedland
Staff Writer Jimmy Leslie

Art Director Paul Haggard
Production Manager Amy Santana

Publisher Joe Perry
jperry@nbmedia.com, (212) 378-0464
Advertising Director, Eastern Region, Midwest & Europe
Jeff Donnenwerth,jdonnenwerth@nbmedia.com, (770) 643-1425
Advertising Director, Western Region & Asia Mari Deetz
mdeetz@nbmedia.com, (650) 238-0344
Advertising Sales, Eastern Accounts Anna Blumenthal
ablumenthal@nbmedia.com, (646) 723-5404
Specialty Sales Adverting Michelle Eigen
meigen@nbmedia.com, (650) 238-0325

THE NEWBAY MUSIC GROUP
VICE PRESIDENT, PUBLISHING DIRECTOR: Bill Amstutz
GROUP PUBLISHER: Bob Ziltz
EDITORIAL DIRECTOR: Brad Tolinski
SENIOR FINANCIAL ANALYST: Bob Jenkins
PRODUCTION DEPARTMENT MANAGER: Beatrice Kim
MARKETING AND EVENTS: Mia Juhng
MOTION GRAPHICS DESIGNER: Tim Tsuruda
IT TECH: Bill Brooks
CONSUMER MARKETING DIRECTOR: Crystal Hudson
CONSUMER MARKETING COORDINATOR: Dominique Rennell
FULFILLMENT COORDINATOR: Ulises Cabrera
OFFICES SERVICES COORDINATOR: Mara Hampson

ADVISORY BOARD

Kenny Aaronson, Jeff Andrews, Steve Bailey, Victor Bailey, Jeff Berlin, Brian Bromberg, Jack Bruce, Ron Carter, Phil Chen, Stanley Clarke, Art Davis, Nathan East, Mark Egan, Andy Gonzalez, Barry Green, Charlie Haden, Stuart Hamm, David Hungate, Anthony Jackson, Darryl Jones, Dave LaRue, Will Lee, Michael Manring, Christian McBride, Marcus Miller, Pino Palladino, John Patitucci, Josh Paul, Dave Pomeroy, Chuck Rainey, Rufus Reid, Steve Rodby, Billy Sheehan, Lee Sklar, Steve Swallow, Gerald Veasley, Rob Wasserman, Verdine White, Gary Willis, Doug Wimbish, Victor Wooten

Please direct all advertising and editorial inquiries to:
Bass Player, 1111 Bayhill Drive, Suite 125, San Bruno, CA 94066
(650) 238-0260; FAX (650) 238-0261; bassplayer@nbmedia.com

Subscription orders, inquiries, address changes, and Back Issues:
Bass Player, P.O. Box 469069, Escondido, CA 92046-9069. For quickest service, telephone: 800-234-1831 or (760) 291-1537. bassplayer@pcspublink.com

List rental: (914) 925-2449, danny.grubert@lakegroupmedia.com

For custom reprints & e-prints please contact our reprint coordinator at Wright's Media: (877) 652-5295 or newbay@wrightsmedia.com

NEWBAY MEDIA CORPORATE
President & CEO Steve Palm
Chief Financial Officer Paul Mastronardi
Controller Jack Liedke
Vice President, Digital Strategy & Operations Robert Ames
Vice President, Audience Development Denise Robbins
Vice President, Content & Marketing Anthony Savona
IT Director Anthony Verbanic
Vice President Human Resources Ray Vollmer

Bass Player is a registered trademark of NewBay Media LLC. All material published in Bass Player is copyrighted © 2014 by NewBay Media LLC. All rights reserved. Reproduction of material appearing in Bass Player is prohibited without written permission. Publisher assumes no responsibility for return of unsolicited manuscripts, photos, or artwork. All product information is subject to change; publisher assumes no responsibility for such changes. All listed model numbers and product names are manufacturers' registered trademarks. Published in the U.S.A.

Follow Bass Player online at:

TONAL DISPLAY OF POWER

"My all encompassing Hartke rig delivers versatility, advanced technology and the power of a charging Rhino at 50 paces! Do yourself a favor... I did."

Check out Kill Devil Hill's latest release "Revolution Rise" available everywhere.

© 2013 Hartke | Photo: Justin Borucki

COMMUNITY

LOWDOWN

BRIAN FOX

Happy New Year!

IT HAPPENS EVERY YEAR: AS TEMPERATURES DIP, ANTICIPATION RISES AROUND BP HQ as we ponder the coming new year. Already, we've got some pretty exciting plans in the works, not the least of which is relocation to a new office with several of our NewBay Media sister publications. At this point, you shouldn't need reminding that this is, after all, your magazine. So we want to hear your input on what you want to see. Just for kicks, here's a peek back at the covers we did in 2013. What worked for you? What didn't? Rant, rave, or otherwise, taking a moment to send us your thoughts means a lot. Send an email with the subject "BP2014" to bfox@musicplayer.com, and you can be sure we'll hear you out. We want to keep the groove going for a good while longer, and the only way we can do that is to listen. Whatever 2014 brings to BASS PLAYER and the broader bass community, here's hoping it's hip. All the bass!

DIG MY RIG!

HI, BASS PLAYER! HERE'S MY RIG, INSPIRED BY JOHN "THE OX" Entwistle, with an early '70s Sunn Coliseum Lead head and a 412M 4x12 cabinet by Peavey (2 ohms!). It provides plenty of punch for my 1989 Rickenbacker 4003 SPC Blackstar and my 2010 Fender '60s Jazz Bass. Rated at 300 watts, the Sunn has so much power that I've never turned it all the way up—it's amazingly loud!. —RON KELLEY

Got a rig you think we'd dig? Send a photo and description to digmyrig@gmail.com.

COURT OF OPINION

What would you like to see us transcribe in future issues?

Join the conversation at facebook.com/bassplayermag.

Metallica's "Call of Cthulhu." The bass is so buried in the recording, and in my opinion, it's Cliff's masterpiece!
—Jeremy Kaplan

"96 Degrees in the Shade," Third World.
—Patrick Gallagher

Ralphe Armstrong's bass solo on Jean-Luc Ponty's "Egocentric Molecules."
—Scott Ferrare

"YYZ," Rush.
—Mike Barr

"Square Biz," Teena Marie.
—Stewart Davis

How about the busy, funky line on "Give," by Missing Persons?
—Tom Fleury

"Back on the Streets Again" by Tower of Power—Rocco at his groovy best!
—Adam Priest

"What A Fool Believes," Doobie Brothers.
—Peter Mavic

Any Elvis Costello with Bruce Thomas on bass would be great.
—Paul Thompson

"Send Out for Sunshine," by Heatwave. Brother Mario Mantese all day long!
—Angela Parks

"All-Time Low" off the new Nine Inch Nails record.
—Zac Watson

Any tasty Type O Negative stuff—or all of it, since it's all pretty tasty.
—Matt Oyer

TIMELINE

This Month In Bass: January

1st Jazz, Latin jazz, and salsa bass master Andy Gonzalez born, **1951**.

2nd George Harrison's *All Things Must Pass*, featuring the stellar bass work of Klaus Voorman and Carl Radle, is No. 1, **1971**.

3rd Bassist, arranger, producer, and Led Zeppelin wizard John Paul Jones born, **1946**.

5th Bass titan, composer, and bandleader Charles Mingus dies, **1979**.

6th Carly Simon's "You're So Vain," armed with a Klaus Voorman bass line, rules the U.S. singles chart, **1973**.

7th Black Sabbath's *Paranoid*, featuring classic Geezer Butler gems such as "Iron Man" and "War Pigs," hits the streets, **1971**.

9th Queen and John Deacon are chart champs with "Bohemian Rhapsody," **1976**.

10th Ten years after Klaus Voorman played on it, John Lennon's "Imagine" tops the charts, **1981**.

12th Steve Miller's "The Joker," armed with a perfect bass line by Lonnie Turner, is No. 1, **1974**. Sting, Stewart Copeland, and early Police guitarist Henry Padovani hold their first rehearsal, **1977**.

13th Steve Brown, slap bass pioneer and former member of the New Orleans Rhythm Kings and Paul Whiteman's Orchestra, born, **1890**.

14th Fusion maestro, session bassist, and composer Mark Egan born, **1951**.

15th Don McLean's *American Pie*, with a Robbie "Rob Stoner" Rothstein bass line, is at the top of the charts, **1972**. Randy Meisner's reggae-fied flavor on the Eagles' *Hotel California* is No. 1, **1977**.

17th Bass master, columnist, and Players School of Music founder Jeff Berlin born, **1953**. John Paul Jones and Led Zeppelin release their self-titled debut, **1969**.

18th Boz Burrell, briefly a member of King Crimson, co-founds Bad Company, **1974**.

19th Ahmad Jamal Trio member and upright bass solo pioneer Israel Crosby born, **1919**. The Pretenders' "Brass In Pocket," bass line courtesy of Pete Farndon, is tops, **1980**.

22nd European jazz bass lion Eberhard Weber born, **1940**.

25th Duke Ellington sideman and walking bass pioneer Wellman Braud born, **1891**. Peter Hook and Joy Division make their live debut, **1978**.

26th Elizabeth Jamerson gives birth to James Jamerson, patron saint of the electric bass, **1936**.

27th Stevie Wonder's immortal keyboard bass line powers "Superstition" to the top of the charts, **1973**. Norman Watt-Roy's bass magic sends Ian Dury and the Blockheads' "Hit Me With Your Rhythm Stick" to No. 1, **1979**.

28th Bill Black backs up Elvis Presley on Presley's first national television appearance, on the Dorsey Brothers' "Stage Show," **1956**.

31st Wilton Felder's bass line helps the Jackson Five take charge of the charts with "I Want You Back," **1970**.

THE REAL WORLD

Tim Kerrigan

Home base Bethlehem, Pennsylvania
Occupation Songwriter, bassist, and warehouse manager for Porsche
Gigs The Bud Jones Band, the Kira Willey Band
Basses Fender P-Basses, Fender J-Basses, Pedulla 5, Music Man, Gibson EB-O, Rickenbacker, Martin, and several more (don't tell my wife).
Rig Mesa Boogie Bass 400+ head, Gallien-Krueger 800RB and Fusion heads, Hartke 4x10 cab
Effects None
Strings, etc. GHS Boomers, Rotosound
Heroes & inspiration My son and my family. Also, the musicians JPJ, Paul, Bootsy, Pino, Phil, Donald and Walter, Joe Walsh, Berry, Leon W., and so many more.
Contact info@thebudjonesband.com, timbass@inreach.com

How did you come to play bass?

While playing trombone in the elementary school band, I'd watch the electric bass player. He looked cool and played "Money" by Pink Floyd. I had to be a part of that action.

What's a lesson you've learned along the way?

Don't overplay. Be calm and confident. Don't try to force your will on others (especially drummers!). Remember why you love music, and have some fun.

What are your musical goals?

To keep songwriting and to share my songs with as many people as I can. To show my young son the joys of creativity and music.

Want to introduce yourself? Find submission guidelines at bassplayer.com/realworld. Get selected for The Real World and receive a set of D'Addario EXL170 bass strings and a T-shirt. All those who submit wil receive D'Addario's FretBuzz newsletter.

MAXIMUM TONE • MAXIMUM POWER • MAXIMUM PORTABILITY

MAX® SERIES BASS COMBOS

THE NEXT CHAPTER FROM THE COMPANY THAT WROTE THE BOOK ON BASS AMPLIFICATION

With up to 300 watts of power and Peavey's DDT™ speaker protection, TransTube® tube emulation technology, and exclusive psycho-acoustic low-end enhancement, Peavey continues to deliver the huge bass sound that has made the MAX® bass series one of the best selling bass amp lines ever.

Maximize your bass tone! Visit your Peavey dealer to hear the MAX Bass Series today!

WWW.PEAVEY.COM

INNOVATION. AMPLIFIED.®

WE SPEAK BASS (AND MORE!)

SWEETWATER HAS KNOWLEDGEABLE SALES ENGINEERS, TOP BRANDS, AND COMPETITIVE PRICES

MAG C115-300 Evo III Bass Combo
MAGC115

Philosopher Bass Compressor Pedal
PhilosBass

StingRay 4 Classic
StingRay4CNat

55-POINT EVALUATION PROVIDES MAXIMUM PLAYABILITY

Nearly every bass and guitar that we stock receives a detailed **55-point Evaluation** before it's shipped. We make sure it looks and sounds great — and plays as well as it possibly can — right out of the box! Visit Sweetwater.com/55-point for more details.

GUITAR GALLERY SHOWS YOUR ACTUAL BASS OR GUITAR

Sweetwater's new and improved online **Guitar Gallery** lets you check out our world-class inventory of basses and guitars in beautiful multiple-photo detail. Then, you can pick the exact bass or guitar you want by serial number! Visit Sweetwater.com/guitargallery.

24 MONTHS SPECIAL FINANCING AVAILABLE

ON SELECT BRANDS, USING YOUR SWEETWATER MUSICIAN'S ALL ACCESS PLATINUM CARD, THROUGH JANUARY 31, 2014*

Sweetwater®

Music Instruments & Pro Audio

(800) 222-4700
Sweetwater.com

FAST, FREE SHIPPING
On most orders, with no minimum purchase!

2-YEAR WARRANTY**
Total Confidence Coverage™ Warranty

FREE PRO ADVICE
We're here to help! Call today!

*Subject to credit approval. Minimum monthly payments required. Call your Sweetwater Sales Engineer for details or visit Sweetwater.com/financing.
**Please note: Apple products are excluded from this warranty, and other restrictions may apply. Please visit Sweetwater.com/warranty for complete details.

EXPO

Acoustic Arcade

Richard Reed Parry (right), Win Butler (center), and Tim Kingsbury of Arcade Fire unplug at Neil Young's annual Bridge School Benefit Concert on October 26th, 2013 at Shoreline Amphitheater in Mountain View, California. Arcade Fire is currently on tour in support of its new album, *Reflektor*.

JAY BLAKESBERG

BASS NOTES

THE AVETT BROTHERS

Bob Crawford Brothers In Arms

BY JON D'AURIA | PHOTOGRAPH BY BRIAN FOX

IN LISTENING TO BOB CRAWFORD'S SKILLED indie-folk electric and upright lines on *Magpie and the Dandelion*, the new album by the Avett Brothers, it's hard to imagine that he had never played the bass prior to joining the band in 2000 at age 30. "I went into a music store and bought an upright on a whim, so that people could jam with me while I played guitar, but then I instantly fell in love with playing it. Before I knew it, I got linked up with the Avett Brothers. It was just meant to be."

Crawford quickly adapted to the role and used his calling to propel the band to release eight successful albums, while working with famed producer Rick Rubin and headlining major tours. While Crawford's approach to the bass has changed drastically over the years, the new record showcases his refined lines, warm-toned P-Bass groove, and fearless plucking on upright that steadily steers his bandmates. And in adjusting from working as a trio to a six-piece ensemble, Crawford steps up and takes his folk fusion playing to the next level.

Did you approach this album differently?

The difference between recording this album and our

previous albums is night and day. Before our last two albums, we were not a band that focused on the pocket. If you go back and listen to any of our old records and put a metronome to it, you would see how much we slowed down and sped up. Now I'm playing with a metronome more than ever, and we record and practice to a click track now. Going into these sessions, we were a better band and I was a much better bass player.

It sounds as if your bass lines have a different feel.

We have more members in our band now, so my playing takes more of the traditional supportive bass role. When I look back on our earlier material when we had a small ensemble, my bass playing was so free-flowing; I would just walk or root–5 it, and there wasn't much parameter to it. I was just learning bass at the time, and I was also in school studying jazz, and everything I was learning I would apply to the band. The kind of music that Scott and Seth Avett were writing really called for simple rhythmic lines, but I found myself walking all over them.

Do you prefer playing upright to electric bass?

I feel better writing on the upright. For years I just played the upright, and I was lugging it up stairs and carrying it around every night, and I realized how physical of an instrument it is. And then I started playing some electric bass and I was like, "This is nice—can't I just keep doing more of this?" I realized after a while that I do my best writing on upright. It just feels a lot more like home to me.

You started playing bass later than most. How did you improve so quickly?

I've learned that you just have to put yourself out there and get to it. I first played electric bass during the *I and Love and You* sessions, when we were recording with Rick Rubin for the first time, and I was thrown into the fire so to speak. Nothing will help you learn how to play an instrument more than doing it in front of people. You can't know an instrument unless you know it under duress. When you're in a stressful situation and you find yourself in a jam and you have to get yourself out of that jam in front of an audience, then you will truly know your craft. **BP**

INFO

LISTEN

The Avett Brothers, *Magpie and the Dandelion* [American, 2013]

EQUIP

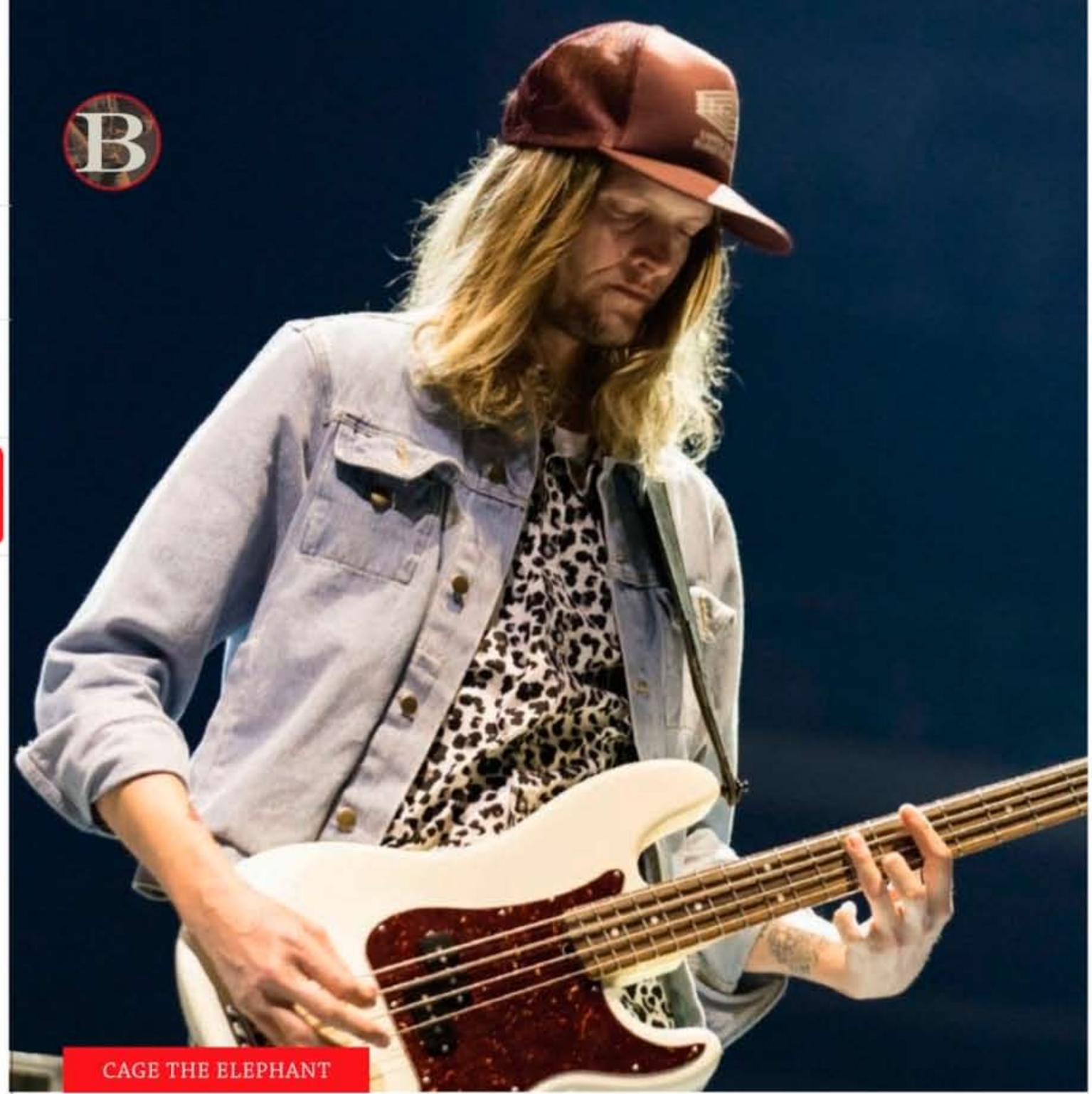
Basses 1950 American Standard Upright, 1983 Engelhardt C3 Upright, Fender Precision Bass

Amps Gallien-Krueger MB Fusion, Gallien-Krueger Neo 212, Ampeg SVT, Ampeg SVT-810

Pedals Electro-Harmonix Big Muff

Strings Thomastik Hybrid Upright Strings, Synthetic Gut Strings, Fender Flatwound Mediums

Bob Crawford with Avett brothers Seth and Scott.



CAGE THE ELEPHANT

Daniel Tichenor

Bass Uncaged

BY JON D'AURIA | PHOTOGRAPH BY LOGAN SORENSON

"COME A LITTLE CLOSER," THE FIRST SINGLE FROM Cage The Elephant's third album, *Melophobia,* is steered by the powerful bass of Daniel Tichenor. His thick, muted picking on the song conveys all of the grittiness that is found on the rest of the album, where Tichenor stands out with a variety of funky, galloping, and driving bass riffs that hone the melody as a way to move the song. It's a surprising fact that Tichenor had never touched a bass before joining this band, and it's even more surprising to find that a near death experience is what led him to join.

After moving to Louisville, Kentucky at age 23, Tichenor had set out to make a name for himself as a guitarist, when suddenly life took a vicious turn: A car crashed into him at 45 miles per hour while he was in a crosswalk to get home. With two shattered legs and a long road to recovery, Tichenor returned home to Bowling Green, where Matthew and Brad Shultz asked him to learn bass and join their band. Seven years later, Tichenor is supplying pocket lines on songs such as "Take It or Leave It" and "Halo" with the poise of a seasoned veteran and the gratitude of a man given a second chance.

INFO

LISTEN

Cage The Elephant, *Melophobia* [RCA, 2013]

EQUIP

Bass Fender Precision Bass
Rig Fender Super Bassman, SWR Workingman 4x10

Pedals Fulltone Bass Drive Mosfet, Electro-Harmonix Bass Blogger, Electro-Harmonix Big Muff
Strings Fender Pure Nickel Mediums

What was the writing process like this time around?

We had a lot of time to work on this album, compared to the two before. In the previous sessions, I'd have to go in and rush through the songs, so I didn't have much time to think about them. We spent about a year on this album, so I had time to write bass riffs and go home and sit on them to make sure they're exactly what I wanted on these songs. This album definitely gave us an opportunity to breathe through it.

How was this studio experience different for you?

I had only been playing bass for three months on our first album, so I was brand new to it. I had to work really hard at studying other bass players and finding my own sound on the instrument. This time I had more experience under my belt, so I was more confident going in. One thing that I like to do with my writing is make sure that my bass lines have their own melody to them. Usually it's the guitars that carry the hooks, but I like to play hooks on bass, and that's a big part of our sound.

So you had never played bass prior to this band?

I was just recovering from my accident when their bass player quit, and I told them I'd try to play bass. I showed up to try out; I had never touched a bass before, and I was absolutely horrible. I went home and I practiced all night. I went back to try out again, because they gave me another chance, and I nailed all of the parts and they asked me to join.

What's the secret to your tone?

I like a nice barky attack. Some bass players like to play on strings that they've had on for a while, but I always change my strings regularly. If we're on the road, I change my strings every other show. There's just something about the brightness of new strings that I love, and it helps me get a fresh tone. I like my live tone to sound like what I've recorded, and new strings really help me get that.

What part of your playing are you still developing?

I still put a lot of time working on my scales and getting as familiar as I can with them, because that's a big part of my songwriting. If you know your scales, you have the ability to take the song to new places and change the mood. When you have a variation of chords and you know where to go with them, it makes writing so much easier for a bass player. **BP**

the PRS

Grainger Bass

In 2003 Gary Grainger sat down with our engineers and helped us create the genesis of the Grainger Bass. Originally available only through Private Stock, the Grainger 4 and Grainger 5 are now available from our core line in an elegant and simplified configuration. This instrument has become the go-to bass for many of today's top musicians. Because of the extraordinary woodwork, hardware and proprietary pre-amp, these basses have all the tone, clarity, power and feel a player needs.

© 2013 PRS Guitars / Photo by Marc Quigley

OZZY OSBOURNE, GARY MOORE, RAINBOW

Bob Daisley Just The Facts

BY FREDDY VILLANO | PHOTOGRAPH BY GETTYIMAGES

BOB DAISLEY HAS THE DISTINCTION OF CO-creating two of the most influential heavy metal albums of all time: *Blizzard of Ozz* [Jet, 1980] and *Diary of a Madman* [Jet, 1981], both with Ozzy Osbourne. It's important to note that he was not "just the bassist" on the albums, but rather a prolific contributor in terms of songwriting and lyrics. And yet, his contributions to

those records—as well as many others by Ozzy, Gary Moore, Black Sabbath and Rainbow—have somehow either flown under the radar or been obscured by the attempts of certain individuals to rewrite musical history (the sacrilegious 2002 reissues of the aforementioned masterpieces, for example).

Daisley recently completed the four-year task of writing *For Facts Sake*, his long-awaited autobiography, which should finally set the record straight with regard to who did what when. Compiled from Daisley's personal photos and detailed diaries, which he has kept since the early '70s, *For Facts Sake* is an intimate look at the life of one of hard rock and heavy metal's most prolific and enduring bassists.

What makes *For Facts Sake* different from all of the other musician biographies out there?

Several things set it apart. Judging from the feedback I've gotten, people love that the photographs are within the text. There's not a single photo section. So, if you're reading about Gary Moore or Ritchie Blackmore or Randy Rhoads, you don't have to go searching for photos; there's a picture right there. Also, the dates and timeline are accurate, because I could just look back in my diaries. And it also covers a lot of different acts. Many autobiographies are about one particular band, but because I've been fortunate to play with so many great people, there's a big cross section of musicians and bands. When I finished writing the book, I said to myself, "Did all of this happen to one person?"

Did being a lyricist and wordsmith help you put this book together?

Writing the book came naturally to me. I am a bit pedantic, as you know. I'm interested in word pronunciations and how sentences are constructed, which helped when I've had to wear the lyricist hat. I did learn about certain things as I went along. I've got a friend who is an English master, and if I had any technical questions, I phoned him. I'm glad that I could write the book myself, because that's another thing that sets it apart; so many so-called autobiographies aren't actually written by the person. If it's from your own mind, your own memory, and your own heart, I think that makes a difference, too.

It's been three years since Gary Moore died. What's your favorite memory?

When we went into the studio to do the *Power of the Blues* album [Sanctuary, 2004], it was fairly spontaneous. We would do a quick rehearsal, then record the track with Gary singing a guide vocal and playing rhythm guitar with bass and drums. And that's how the album was done. He wanted it to be a bit more rough and raw. It really comes across as a band playing together, rather than something that was put together bit by bit. I really enjoyed making that record.

To what do you attribute the chemistry of the first two Ozzy albums?

I can't put my finger on exactly what the magical ingredients are. It was a gradual process. It wasn't like, "Oh, we're the best band in the world," but it just felt like we were a force to be reckoned with. We just did what we were good at. It was genuine and from the heart and unpretentious—just one of those things that felt like it was meant to happen. It just clicked. **BP**

A GUARANTEED
NO-SHOW.

Introducing the NS Micro Tuner
At a stealthy 1.25 inches, it's the best
performance they'll never see.

D'Addario
PLANETWAVES

daddario.com/nsmicro

OON, GENERATION ESMERALDA, GIRLS GOT THE BLUES

Ariane Cap

On Tapping Into "Dear Prudence"

BY JIMMY LESLIE | PHOTOGRAPH BY S.N. JACOBSON

WHEN *BASS PLAYER* PRESENTED SOLO BASS NIGHT 5 AT THE FREIGHT & SALVAGE IN BERKELEY, California, Ariane Cap was captivating. The Austrian transplant can be found grooving in San Francisco Bay Area bands with styles ranging from punk to blues to jazz, but on this bass-centric evening, she proved she could hold an audience on her own. And when she brought out bassoonist Paul Hanson (Béla Fleck, Eddie Money, Dennis Chambers) to showcase their new duo project, Oon, their rendition of "Dear Prudence" was particularly fascinating. Cap demonstrated sick tapping skills on her Marleaux 6-string, and about three-fourths of the way through the Beatles classic, she reversed her hands on the fingerboard and rebooted the groove via overhand tapping. Cool! Cap, a dedicated educator, was happy to take us to school.

INFO

LISTEN

Oon, *Polaris* [Oonband.com, 2013]

EQUIP

Basses Marleaux Consat Custom 6-string with Bartolini pickups (Oon), various other Marleaux basses
Strings Dean Markley SR 2696 or 2697 (6-string); 2690 (other basses)
Rig "I prefer going direct with Oon. Otherwise it's either a Nemesis NC210 combo or an Eden WT800 head with Eden D210XLT and/or D410XST cabinets."
Effects TC Electronic ND-1 Nova Delay, Boss Digital Reverb, Zoom B2.1u
Other Gruv Gear Fret-Wraps really help with muting the 6-string with Oon."

CONNECT

Watch Oon play "Dear Prudence" at the Freight & Salvage in Berkeley.
bassplayer.com/january2014

FREQS come in ALL SIZES

Decades of legendary tone goes into every Acoustic amp we make. And now is the perfect time to join musicians worldwide who have trusted Acoustic's low-end FREQs for over 45 years in the studio and on stage...no matter what the size.

ACOUSTIC® B100MKII STAGE COMBO
- 100 Watts @ 4 ohms
- 15" custom speaker
- 4-band EQ with shape for perfect tone
- Club-ready performance power

(B100MKII)

$299.99

ACOUSTIC® B200MKII STAGE COMBO
- 200 Watts @ 4 ohms
- 15" custom speaker with switchable horn
- 6-band EQ with shape for perfect tone
- Ideal for mid-sized clubs and stages

(B200MKII)

$499.99

ACOUSTIC® B450MKII STAGE COMBO
- 450 Watts @ 4 ohms
- 2 x 10" custom speakers plus switchable horn
- Shelf port for amazing low frequency response
- 6-band EQ with shape for perfect tone
- Plenty of power for almost any venue

(B450MKII)

$599.99

acoustic®

Low-End Freqs Since 1967

Guitar Center · Musician's Friend

Available at these preferred retailers

©2014 Acoustic Amplification

How did you come to employ overhand tapping on "Dear Prudence"?

A lot of the techniques I apply to Oon come from the desire to create sonic variety, and to fulfill harmonic and foundational roles simultaneously. One day I started playing a double-thump/slap thing that's a hybrid of techniques I picked up from Kai Eckhardt and Victor Wooten. Paul immediately suggested applying it to "Dear Prudence." It worked great for the intro and head. For Paul's solo section, I went with a driving two-handed tapping pattern.

While I was grooving I remembered the beauty of McCartney's original bass line, and realized that I needed to nod my head to it in this section while keeping the groove going. I figured it out theoretically, but I could not sort it out comfortably for the left hand. So I simply flipped my hands in order to give the right hand a superior angle for the busy pattern, while the left walked the line down from the octave *D*. I can't really see my right hand when I do it, so I have to play by feel.

What's a good way to develop that ability?

I practice playing without looking at the fingerboard. I also pay close attention to dynamics when I learn a new technique. If I can play something convincingly from very soft to very loud, then I have come closer to mastering it and can express nuances.

What makes "Dear Prudence" a good vehicle for tapping?

The song offers a lot of options for the use of pedal tones, which work great with tapping. The bass line is active and busy with a somewhat unexpected accent on the last 16th-note of beats *two* and *four*, which creates a floating feel and an interesting context for the sparse melody.

What are some core concepts a player needs to nail when tapping?

Tapping is not about force or strength; it's about subtlety and coordination. Both hands face new challenges of stability—keeping energetically anchored down, yet free to operate. It helps to occasionally check for any extra hand tension that might work against finger movement. I like the feeling when the bass is anchored in position and my hands and I become one, so I pay close attention to posture. A good setup is also key. I like low action and thin strings for tapping, but I also want a round and rattle-free tone for grooving, so it's always somewhat of a compromise.

Do you have any parting thoughts for those interested in exploring overhand tapping?

Lots of new harmonic ideas can come from having both hands interact on the fingerboard. Try coming up with a pattern; then keep the top the same while moving the bottom, and then try moving the bottom while the top remains consistent. Context is crucial, so make sure to bring such ideas into a situation that makes musical sense. **BP**

The Realist
LifeLine
Piezo Transducer for Bass

It delivers a larger and fuller tone, with a wider frequency response than any other pickup I have heard.

-John Patitucci

The Realist LifeLine is the newest pick-up from designers David Gage and Ned Steinberger. Whether used at low or high volumes, it provides the breadth of sound you need and the attack you crave.

Made in New York New York

RealistAcoustic.com

GRIT DIRT FUZZ CHUNK OVERDRIVE FUN...

Effects go by many names and come in many flavors. We know that putting a guitar stompbox in a different colored case does not a bass pedal make. Bass players deserve pedals specifically designed for their frequency spectrum. Vintage pedals have their place, but finding that sweet spot isn't always so easy. You have to deal with noise, signal loss, and tones that can change with battery life or when things heat up on stage. Some of those old Germanium-powered effects are more sensitive than a train-car full of nitro.

Tech 21's circuitry unifies righteous, vintage tones with modern dependability. Utilizing the best components, each unit delivers a wealth of hot driven, usable tones.

Give your pedalboard a boost with some tasty grit, dirt, fuzz, chunk, overdrive, and fun...

BASS BOOST CHORUS

The Bass Boost Chorus gives bass players something they have long deserved: a chorus that actually works. On bass. This pedal has been optimized to avoid the "motion sickness" side-effects of traditional chorus effects. A key aspect of this design is the Detune control, which adjusts the pitch of the choral voices to create deep and lush chorus before you dial in any modulation. Put some sweet on your low with the Bass Boost Chorus.

RED RIPPER

If you think bass stompboxes don't have anything new to offer, you're in a for a nasty surprise with the Red Ripper. This wicked dynamic effect gets meaner the harder you play, shifting from enhanced fiber harmonics to buzz-saw, higher harmonic distortions. In addition to all-active 3-band EQ and adjustable Drive and Level, the sinister R.I.P. control drives your tone from vintage fuzz to monolithic distortion and beyond, into Brausmaster-style octave fuzz and Moogie-style synth tones. Bloody amazing.

ROTO CHOIR

Universally compatible with all instruments, even by simulating speaker Doppler with bass-friendly downward Stereo technology recreates the swirling glory and complex interactions of both the rotating lower speaker and the treble horn. A powerful control section allows you to adjust all of these elements to create endlessly rich, multi-dimensional modulations. Isn't it time you had some serious fun?

BASS BOOST FUZZ

When you want a huge, 360-degree, room-filling bass tone, step up to the Bass Boost Fuzz. Paying homage to the fat, gritty sounds of '60s fuzz bass, this pedal will put some musical rage in your low-end. When you need more focus and edge, dial in the ←CLEAN control to add just the right amount of direct tone to your mix. And when you want it louder, the independent Boost control kicks in up to 21dB of additional, unadulterated volume.

TECH 21

Designed and Manufactured in the U.S.A.

www.tech21nyc.com

GRIT DIRT FUZZ CHUNK OVERDRIVE FUN...

Effects go by many names and come in many flavors. We know that putting a guitar stompbox in a different colored case does not a bass pedal make. Bass players deserve pedals specifically designed for their frequency spectrum. Vintage pedals have their place, but finding that sweet spot isn't always so easy. You have to deal with noise, signal loss, and tones that can change with battery life or when things heat up on stage. Some of those old Germanium-powered effects are more sensitive than a train-car full of nitro.

Tech 21's circuitry unifies righteous, vintage tones with modern dependability. Utilizing the best components, each unit delivers a wealth of hot driven, usable tones.

Give your pedalboard a boost with some tasty grit, dirt, fuzz, chunk, overdrive, and fun...

BASS BOOST CHORUS

The Bass Boost Chorus gives bass players something they have long deserved: a chorus that actually works. On bass. This pedal has been optimized to avoid the 'motion sickness' side-effects of traditional chorus effects. A key aspect of this design is the Detune control, which adjusts the pitch of the choral voices to create deep and lush chorus before you dial in any modulation. Put some sweet on your low with the Bass Boost Chorus.

RED RIPPER

If you think bass stompboxes don't have anything new to offer, you're in a for a nasty surprise with the Red Ripper. This wickedly dynamic effect gets meaner the harder you play, shifting from enhanced lower harmonics to buzz-saw, higher harmonic distortions. In addition to an active 3-band EQ and adjustable Drive and Level, the sinister R.I.P. control drives your tone from vintage fuzz to monolithic distortion and beyond, into Brassmaster-style octave fuzz and Moogie-style synth tones. Bloody amazing.

ROTO CHOIR

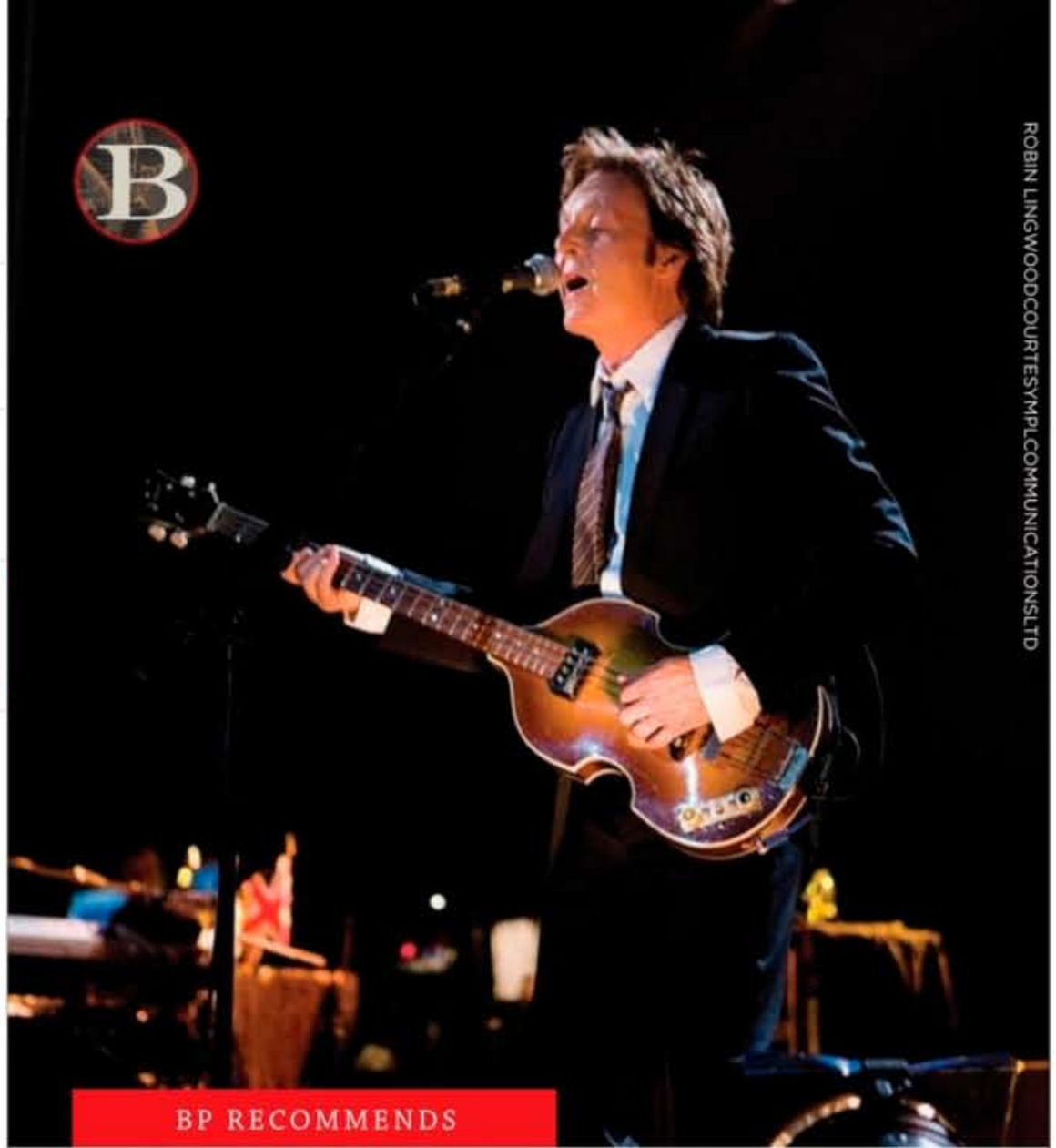
Inherently compatible with all instruments, ever try a rotating speaker cabinet with bass? Specially developed SansAmp technology recreates the swirling glory and complex interactions of both the rotating lower speaker and the treble horn. A powerful control section allows you to adjust all of these elements to create endlessly rich, multi-dimensional modulations. Isn't it time you had some serious fun?

BASS BOOST FUZZ

When you want a huge, 360-degree, room-filling bass tone, step up to the Bass Boost Fuzz. Paying homage to the fat, gritty sounds of '60s fuzz bass, this pedal will put some musical rage in your low-end. When you need more focus and edge, dial in the +CLEAN control to add just the right amount of direct tone to your mix. And when you want it louder, the independent Boost control kicks in up to 21dB of additional, unadulterated volume.

TECH 21

Designed and Manufactured in the U.S.A.
www.tech21nyc.com



ROBIN LINGWOOD COURTESY MPL COMMUNICATIONS LTD

BP RECOMMENDS

PAUL MCCARTNEY
NEW [Hear Music]

The title of Macca's potent latest sets up the premise: Present a pile of new songs to four young producers—Paul Epworth (Adele), Mark Ronson (Amy Winehouse), Ethan Johns (Kings of Leon), and Giles Martin (son of George)—who can bring a fresh sound and perspective. The concept clicks early on "Alligator," an open tune built around a grand guitar-bass-unison-riff hook that leaves plenty of space for Ronson's atmospherics. For the throwback, "Penny Lane"-esque title track, Ronson scales back suitably (and dig Paul's double-stop fill before the second verse). Halfway through, the 13-track disc really gets in gear. All under Martin's guidance, "Appreciate" rides a funky swung groove awash in guitar and tape loops, and shifting minor-to-major tonality; "I Can Bet" is Wings-like in its driving pulse and scope; and drummer Abe Laboriel, Jr. brings his fattest groove to the layered "Looking at Her."

The ultimate blend of song, sonics, and slammin' bass can be found on Epworth-produced "Road," with it's lilting feel, dark harmonic haze, haunting xylophone, *Pet Sounds* piano transitions, and Paul stretching with pick in hand—especially his build to sweeping double-time lines after the bridge. "Scared," the "hidden" last track, is a pure gem and something of a wake-up call. Consisting simply of somber classical piano chords and heartfelt vocal, McCartney shows his mastery of non-root tones and voice leading in telling the tale of a reticent suitor. No production needed. —CHRIS JISI

JACK JOHNSON
FROM HERE TO NOW TO YOU [Brushfire]

Mellow surf-rocker Jack Johnson is back with his sixth album that features the rich, laidback bass playing of longtime collaborator **Merlo Podlewski**. While the album does nothing to rewrite the formula that has made Johnson so popular, Podlewski's warm, rolling bass achieves the lazy beach vibe that fans have grown to expect, and though there are glimpses of a reggae style, his pop range keeps things simple this time around. —JON D'AURIA

FIVE FINGER DEATH PUNCH
THE WRONG SIDE OF HEAVEN AND THE RIGHTEOUS SIDE OF HELL, VOL. 2 [Prospect Park/EMI]

Part deux of 5FDP's audacious groove-metal epic reveals the band's weird knack for pop songcraft—as though the buzzsaw blade of *Vol. 1* was tempered with a dash of, dare we say, emo (a genre guitarist Zoltan Bathory openly despises). That's not to say it doesn't bang heads, and **Chris Kael** is a key part of the assault. "Weight Beneath My Sin" finds him trading Metallica-like low blows with drummer Jeremy Spencer, while the sublimely aggressive "Wrecking Ball" is a study in pedal-point-to-the-metal technique. —JON D'AURIA

SAINTSENECA
DARK ARC [Anti-]

As the weird Americana, psych-folk hipster revival pushes maximum saturation, Columbus, Ohio combo Saintseneca is out to prove that good old-fashioned rock has a place in all this, too. Lead singer **Zac Little** splits the bass duties with multi-instrumentalist **Steven Ciolek**; what they share is an instinct to play only what the song needs, from the Peter Hook-ish attack of "Happy Alone" to the quiet-to-loud dynamics of the brooding and cavernous "Uppercutter." —BILL MURPHY

JOHN MAYER
PARADISE VALLEY [Columbia]

Paradise Valley is John Mayer's most country & western album yet, but that doesn't stop veteran session ace and longtime Mayer band member **Sean Hurley** from stepping out from the traditional roots role with some bass flair. As he grooves through upbeat numbers like "Wildfire" and J.J. Cale's "Call Me the Breeze," Hurley's vintage Fender bass tone does much to set the mood while throwing in tasteful embellishments and effortlessly supporting Mayer's impressive guitar work. —JON D'AURIA

JIMMY EARL
RENEWING DISGUISES [Severn]

Having long had an ear to forward-leaning mixologists like Squarepusher and Matt Garrison, Earl—the veteran Chick Corea, Stanley Clarke and *Jimmy Kimmel Show* bassist—puts his own postmodern spin on the merging of DJ-induced sonics and live musicians. "Africano Cento Cinquanta" surrounds drummer Gary Novak's clave with loops and Earl's sequence-tight-but-improvised bass bursts, before moving to straight-ahead for solos by Scott Kinsey (on Rhodes) and trumpeter Tim Hagans. "Night," adapted from Sergei Prokofiev, becomes a drums-n-bass and upright throb, with spoken samples alluding to an alien arrival. The title track, from David Shire's *The Taking of Pelham 1 2 3* score,

is an industrial, loping faceoff between Kinsey's keys and Steve Tavaglione's alto. Most intriguing is Earl's remix of Gil Evan's arrangement of "Gone," from Miles Davis's *Porgy & Bess* album, with live enhancement. Elsewhere, Jimmy steps forward on fretless and Jazz Bass respectively for "Cavatina" (the touching theme from *The Deer Hunter*) and his own "Weather Reporting." —CHRIS JISI

A PERFECT CIRCLE
A PERFECT CIRCLE LIVE: FEATURING STONE AND ECHO
[APC Entertainment]
For all the accolades that lead singer Maynard James Keenan's other band has received (and we hear Tool is currently hard at work on new material), it's easy to forget that APC is a juggernaut all on its own. **Matt McJunkins** joined the fold in 2010, and avails himself on this four-disc live box set like he's been there from jump. Standouts include the soul-stirring classic "Orestes" and the low-tuned menace of "The Outsider"—as beautifully twisted as any Tool mind-bender. —BILL MURPHY

POLIÇA
SHULAMITH [Mom+Pop]
As the only stringed instrument in a band with two drummers and a vocalist, **Chris Bierden** is the key to Poliça's alternative, trip-hop sound. On their sophomore album, Bierden once again steps up to the plate, filling out the rhythm and melody with his skillful pick work, endless bag of fills, and spot-on falsetto vocals. Bierden's controlled, muted attack is the staple of Poliça's sound, but he certainly knows how to let loose and get dirty in all the right spots. —JON D'AURIA

THE HANUMEN
THE HANUMEN
[Mantralogy]
This dazzling, seven-piece feast of Indian-flavored spiritual goodness might be right at home in a yoga studio, but its fresh production, masterful musicianship, gospel-infused vocal harmonies, and diverse instrumentation make it a great bet for anyone with open ears. Tying it all together with soulful low end is **Purusartha Dasa**, who grounds the ethereal proceedings with a sure touch and modern tone, stylishly stepping out on tunes like "Walking to the River" and "I Love You" but never playing a note more than necessary. Highly recommended. —E.E. BRADMAN

PRINCE
THE BREAKFAST EXPERIENCE EP [NPG]
The Purple One took a small break from his recent touring to record an EP that offers his latest single "Breakfast Can Wait" served five ways. Rather than outsource the bass duties, **Prince** handles the low end, and needless to say, it's funky to the core. The original version features an unmistakably vintage-Prince pop-and-pluck line, while the "Espresso" version sports a disco-funk riff that makes it impossible to sit still. In fact, Prince's bass work is the main dish of each take—and the most important meal of the day. —JON D'AURIA

AFI
BURIALS [Universal Republic]
While the bass work of AFI's **Hunter Burgan** has always been dark and moody to match the vibe of his hardcore/punk outfit's sound, his playing on the band's ninth studio album shows a previously undiscovered melodic side. Using a heavy blend of fuzz and distortion, Burgan's tone fills out the entire bottom of the spectrum and beyond; on songs like "A Deep Slow Panic" and "Rewind," his fast picking covers a lot of real estate. —JON D'AURIA

SHARON JONES & THE DAP-KINGS
GIVE THE PEOPLE WHAT THEY WANT
[Daptone]
Gabriel "Bosco Mann" Roth has carved out a gritty niche for himself as producer and bassist behind Brooklyn's Dap-Kings; it's reflected in the restrained, funky lines he pulls from his pillowy 1972 Carvin SB60, as well as the tube-warmed analog sound he gets on Daptone releases. His latest with singer Sharon Jones (fresh from her victory over bile duct cancer) leans psych-soul, with Roth waxing more melodic and Macca-like on "Retreat!" and "Now I See" than you'll ever hear him. —BILL MURPHY

NEW GEAR

DARKGLASS ELECTRONICS
Duality Dual Fuzz Engine

Fuzz fanatics who think two is better than one can celebrate the arrival of Darkglass Electronics' new Duality, which boasts two separate fuzz circuits—an old school sawtooth and a 4-stage CMOS high-gain distortion—that can be used separately or together. You can also blend a third element, your dry signal, into the mix and use the filter knob to cut or accentuate high harmonic content.

Street $250

Contact darkglass.com

LA BELLA
7710T White Nylon Tape Wound Double Bass Strings

Looking for upright strings that balance the rich tone of gut with the sustain of steel? These new tapewounds, co-created with Ron Carter, are wound with a clear proprietary nylon, resulting in a string that's smoother to the touch but boasting brighter tone and clarity than the company's 7710N strings. 7710T's come standard in ¾ size, but are available in ¼, ½, and full sizes, as well as a special length for Ampeg Baby Basses. La Bella also sells high *C*, low *C*, and extended-scale low *C*.

Street $140

Contact labella.com

PERRI INK
Rocky IV Bass

Get in the ring with this 34"-scale alder-body 4-string, which boasts a Seymour Duncan Music Man pickup/EQ circuit, a 20-fret maple neck with black blocks, JENZ machine heads, Hipshot Vintage bridge, and 12k gold leafing by SoCal painter Sonny Boy.

Street $2,700; with gold leaf, $3,700

Contact perriinkguitars.com

EBS

FuzzMo

Looking for a true-bypass fuzz pedal that gives control of your mids and your wet/dry mix? Besides its GAIN, VOLUME, and BLEND controls, EBS's new FuzzMo boasts a "character filter" with mid-scoop settings and a SHAPE control with triangle wave and square wave options. Works with either 9V DC battery or power supply.

Street $175

Contact ebs.com

KALA

Stand Out Wall Hanger

Hang your bass in style with a wall hanger from Kala, the folks who brought you the U-Bass. Kala's new Stand Outs, made with reclaimed wood hand selected from a Northern California salvage facility, are available in two sizes, one that fits ukulele and mandolins and another for guitar and bass instruments, including the U-Bass.

Street $24

Contact kalabrand.com

ELECTRO-HARMONIX

Next Step Crying Bass Wah/Fuzz & Slammi Pitch-Shifter/Harmony

Electro-Harmonix's Next Step series gets a boost with two bass-friendly stompboxes. The Crying Bass Wah/Fuzz lives up to its name with a big dose of distortion and wah-wah flavor, but it also boasts a lowpass filter to protect the bottom end. With its 11-position control, the Slammi Pitch-Shifter/Harmony pedal allows the player to set the pedal's maximum bend/interval to detune for a lush chorus effect, as well as a wide selection of intervals (half-step, major 2nd, major 3rd, perfect 4th, perfect 5th, major 6th, minor 7th, octave, two octaves, and three octaves). The Slammi's controls also include a thumb wheel for dry volume, which blends in the instrument's dry signal. Like other Next Step effects, both pedals forego moving parts in favor of motion sensors, and both run on 9-volt batteries or with AC adaptors.

Street Crying Bass Wah/Fuzz, $97; Slammi Polyphonic Pitch-Shifter/Harmony, $145

Contact ehx.com

Song & Dance

EDDIE GOMEZ
REFLECTS ON A STELLAR CAREER OF MELODY & SUPPORT

"It has to be singing, and it has to be dancing." That basic credo has served Eddie Gomez over the course of a remarkable career that has seen him guide the double bass viol from its pre- and post-bop plucking roots to a modern era of expression and experimentation. From his lengthy, landmark stay with the Bill Evans Trio, to his first-call status with such veteran New York jazz cognoscenti as Miles Davis, Dizzy Gillespie, Hank Jones, Stan Getz, Nancy Wilson, and McCoy Tyner, to his pivotal role with an adventurous next wave of jazzers that included Chick Corea, Steps Ahead, Jack DeJohnette, and Dave Liebman, Gomez redefined the bass as an extension of the voice, bringing a whole new level of clarity and presence to the

By Chris Jisi

Photograph by Pavel Korbut

instrument. His über-melodic, always grooving style has remained a constant, through more than a dozen discs and countless tours as a leader and super-sideman—a fact recognized by the Berklee College of Music, which awarded him an honorary doctorate in October. Thoughtful, inquisitive, quick-witted, and observant in conversation, Gomez enjoys the various musical challenges of life behind his ¾-size bass. "I've always looked at myself somewhat like an actor diving into different roles."

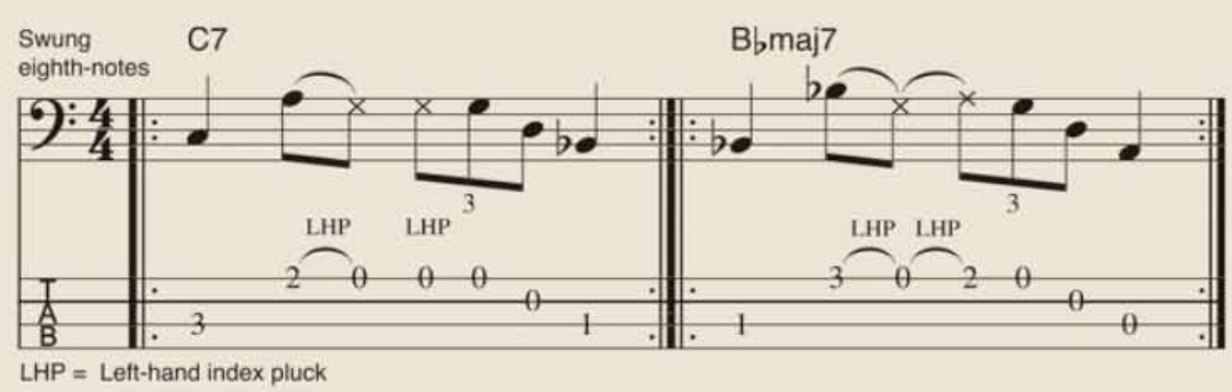
Born Edgar Gomez in Santurce, Puerto Rico, on October 4, 1944, Eddie moved with his family to New York City before he was two. He recalls his mother singing to him, as well as a "potpourri" of Americana music via the radio and TV. At age 11, he got into an

Walk This Way

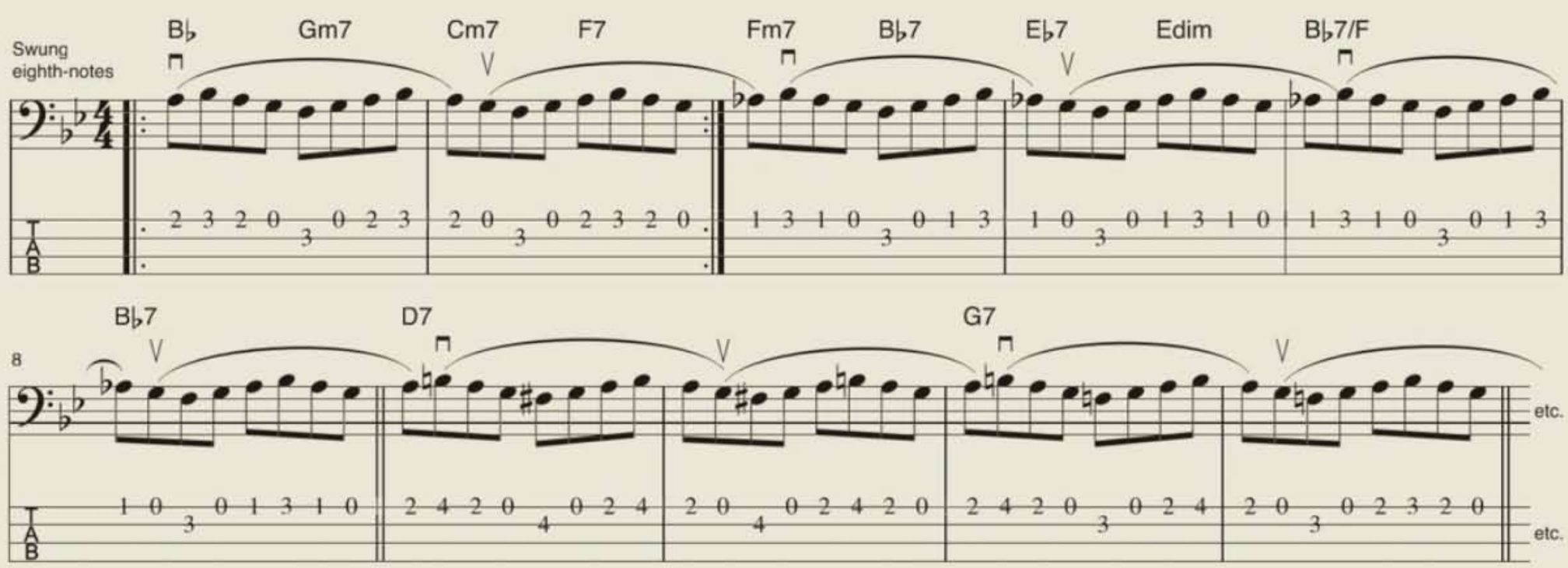
EDDIE GOMEZ ALWAYS presents new students with basic walking and bowing exercises designed to gauge and improve their feel. **Example 1** shows two "Ray Brown-like" one-bar figures over a dominant 7 and a major 7 chord. Explains Eddie, "The idea is to get students familiar with the swing shuffle feel, to really feel and execute the triplet subdivision of the quarter-notes—and, through the ghosted and extra notes, to be totally integrated into the pulse, as if you have a drummer playing behind you. Start slowly, with a metronome on *two* and *four*, which really forces you to be precise, and then gradually increase the tempo. Be mindful of the left-hand index-finger plucks (some analogous to a pull-off or hammer-on), as well as the triplet drop across the strings, which is played in one sweeping motion, usually with the right index finger. The goal is to sound like a purring motor as you repeat the measure over and over. From there, you can apply the figure to a blues form. The key is having the root on the first beat."

Example 2 contains a bowing exercise over the second eight and first four bridge measures of "Rhythm" changes. "This is all about how to swing with the bow. We're trying to emulate the phrasing and breathing of a vocalist or a horn player, as well as the swung, triplet feel of the eighth-notes. To play down and upstrokes for each beat would sound too staccato and choppy; we're going for a legato sound, where the left hand articulates the eight pitches, all in half or 1st position, for each bow stroke. Start slowly, with the metronome on *two* and *four*, gradually increasing the tempo, and use the first two- thirds of the bow only. The breath for the upbow on the upbeat of each measure is typical of the swing feel. Listen to the bowing styles of Oscar Pettiford, Slam Stewart, Major Holley, and Paul Chambers to get the sound and phrasing in your ears." Eddie adds, "I also give this exercise to bass guitar students and ask them to figure out how to play it legato without plucking every note."

EX. 1



EX. 2



TRBX
BASSES

Advanced Design
Perfectly balanced between comfort, sound and style

Yamaha TRBX. No compromise.

Extreme Playability
Yamaha's slimmest, fastest, strongest bass neck

Precision Engineering
Pickups and hardware designed and built to perform

Powerful Control
Exclusive stage-tuned, ultra-musical active EQ circuits

Unique Features
Performance-ready features designed by players, for players

YAMAHA

/YamahaGuitars @YamahaGuitarsUS

www.4wrd.it/trbxbp4

©2014 Yamaha Corporation of America. All rights reserved.

orchestra class at public school, where his teacher surmised, "You look like a bass player," and pointed him to the double basses. Soon he was playing duets with a friend whose older brother was into jazz. Smitten, he began buying records by Red Garland and Miles Davis and dabbling in improvisation. By age 13 Gomez was accepted into the prestigious New York City High School of Music and Art. There, he began seven years of study with N.Y. Philharmonic Principal Bassist Fred Zimmerman, made All-City Orchestra, and played in the Newport Festival Youth Band. Juilliard, at Zimmerman's recommendation, was next, where his classmates included Corea, Hubert Laws, Gary Karr, and Itzhak Perlman. To support his young family while in Juilliard, Gomez began rotating gigs with everyone from Marian McPartland and Benny Goodman to downtowners Paul Bley and Giuseppe Logan. Vibist Gary McFarland provided Eddie's first road gig and stability, followed by a nurturing stint with Gerry Mulligan. A few weeks after playing the Village Vanguard in the spring of 1966 with Mulligan, opposite the Bill Evans Trio, Evans called the young bassist—who was just beginning a week at the Copa with Bobby Darin—for a tour. A month into the run, the keyboard colossus invited Gomez to join his trio permanently. It would be the start of a prodigious path, and it's where we begin Eddie's long-overdue BP cover story.

"IF I COULD SING, THAT'S WHAT I WOULD HAVE DONE. INSTEAD I'M SINGING ON THE BASS."

Who were your main influences on bass at the point when you first met Bill Evans?

The first bassist I became aware of was Milt Hinton. I bought a Dixieland album that he did his slapping thing on. As a teen, I took a lesson at his house in Queens, and he was just the sweetest man; he showed me a great way to finger the chromatic scale. Then I discovered Paul Chambers through a Red Garland Trio record, and Ray Brown with Oscar Peterson, and they became my main guys. They could both solo, and Paul was a virtuoso with the bow, but it was their relentless groove, sense of swing, sound, and note choices that did it for me. I also loved Sam Jones, Wilbur Ware, Red Mitchell—and Charles Mingus; we later became friends when he was ailing, and I was the bass player on his last two albums. I was 17 when I first heard Scott LaFaro, and it was a defining moment for all of us young bassists. From his technique to his singing solos to his interaction with Bill, he was a revelation. I saw him once at a rehearsal studio but sadly never got to meet him.

What do you think Bill heard in you that led to your hire?

That's a good question because there were a lot of great young players around, like Albert Stinson and Niels-Henning Ørsted Pedersen. When I first said hello to him that week at the Vangaurd, when I was with Gerry, he said, "I hear something in your playing that makes me think we would sound good together." Maybe it was something raw or underdeveloped he felt he could mould. At that point with Gerry, I was trying to break out of the traditional way of playing, and I had done duos with my high school buddy, [flautist] Jeremy Steig, which opened me up to different ways of looking at the instrument. It was a dream come true to be asked to join the Bill Evans Trio, but I was tentative at first, scratching and clawing my way through my own fears. And then being thrown into those early recordings with Bill and Shelly Manne—I still have trouble listening to those. It took about two years until I felt relaxed and comfortable in my own skin, thanks to Bill being very supportive on and off the bandstand. It also changed my life because it was a high profile role; people were aware of me globally, and that's daunting.

How did you come into your prime with Bill, and what do you consider the highpoint?

I knew it was an on-the-job training process. I could *play* the instrument; what I needed to learn was the infrastructure of the music and furthermore the art. That's what Bill had: the balance of cerebral thought, emotion, sound, development, and creation, and the ability to reach down so deep into his soul. I learned so much being around that, and it also taught me to keep asking questions and keep searching, to this day. I was at my best when my playing was interactive, contrapuntal, and swinging—with Bill the first rule was to keep the swing. For that reason, my favorite drummers in the trio were the ones who were not afraid to push and drive the band, and make things happen. Eventually, I matured to the point where I felt confident as a third equal voice, there only to serve the music. That came with a kind of freedom, and it felt very familial. If you're talking about specific albums, I would cite my last few, particularly *You Must Believe in Spring*—that's a poetic statement. When I left, I had no idea Bill was sick and would be gone in a few years. I wanted to be able to come back for a project. He was so imbedded in my heart, and he still is.

Let's talk about your soloing side. You became known for playing up high. What was your inspiration in that range?

I guess I was sort of singled out for that early on, even though my ideal was, and is, to be known for playing the whole instrument. For me, it starts with singing—hearing my mother sing as a child, and then being influenced by all kinds of vocalists: Sinatra, Nat King Cole, Sarah Vaughan, Pavarotti. It's the purest form of expression. If I could sing, that's what I would have done. Instead I'm singing on the bass. When I solo or play melodies up there, I'm not thinking of a sax or horn player; I think of myself as a tenor bass. I'm

Great bands need a great bassist. Are you the one?

Bass Performance Pack

Epiphone's Toby™ Bass Performance Pack has everything you need to learn how to play bass, the foundation of every great band. The Pack includes the critically acclaimed Toby Standard IV LTD Bass with the classic Tobias® ergonomic body design. And Epiphone's Toby Standard IV LTD Bass is powered by Tobias TBR™ and TBT™ single coil pickups with volume, bass, treble and pickup blend controls, and a 24-fret hard maple neck with a smooth, satin finish. Plus, the Pack includes a new Epiphone Electar-15B bass amp - the ***only*** bass pack amp to feature a 10" (not 8") speaker that easily keeps up with the incredible range of the Toby Standard's pickups. Put them all together and you've got a combination guaranteed to move some air and rattle some walls.

And for new players, eMedia's® introductory bass lessons offer easy instructional videos for all styles and genres. The instructional videos offer helpful learning tools such as the new Note Tracker and Finger Tracker which show you what you're playing on an animated fretboard as well as staff notation. This amazing technology tracks your progress through the song as you play! And of course Epiphone also throws in a gigbag, strap, cord, picks, a clip-on headstock Chromatic tuner, and a premium instrument cable. At Epiphone, we're players, we're designers, and we're mavericks. We know what it's like to take chances. Maybe today is your day to make music history. Check out the Epiphone Toby Bass Performance Pack today and make your dreams come.

FREE
eMedia
Award Winninig
On-Line lessons

Est. U.S. Street Price: $299.

www.epiphone.com/tobias

© 2013 The Epiphone Company. All Rights Reserved

going for what they call a lyric tenor sound. I'm thinking expression, sustain, and clarity—making it clear is very important. Every day I wake up with the fight for intonation and clarity. It's difficult, but that's part of the deal. As I've gotten older, I feel like my approach has changed in that I try to edit myself more; I'm less notey. I'm still going for the melody in everything I play, but breathing and space are front and center, too.

Counterpoint seems to be a key ingredient to your trio and other ensemble work.

It's not really counterpoint in the strict sense, like a Bach Invention, where two voices are going simultaneously—although that does happen at times, as does the Dixieland approach, where multiple instruments play together and sort of answer each other. It's more listening, interacting, and communicating in a conversational way, in the moment; with elements of call and response, tension and release, and dynamics. And you never abandon the time, groove, changes, or melody; they all have to be there somewhere. It takes a familiarity and a trust that comes from spending time together and understanding each person's rhythms, phrasing, and breathing. There has to be a give and take, with space and silence, not overdoing it with too many notes. It's got to be tasteful and musical.

You had the opportunity to sub for Ron Carter in Miles Davis' second classic quintet, with Tony Williams, Wayne Shorter, and Herbie Hancock.

I did; Tony called me the first time, to do a week in Chicago, and I also got to do Boston, Philadelphia, San Francisco, and the Vanguard in New York. It wasn't easy, because those guys had a special environment that was a very fertile place, but I enjoyed the challenge. Miles didn't say much; I could just sense when things were okay by the band's body language—occasionally he'd turn around and tell me, "Eddie, don't play that note." It was an absolute thrill for me, and I wish I knew then what I know now, playing-wise. We got to a where we were all comfortable with each other; Miles would tease me by whispering in my ear, "Hey, Eddie, you're too little to play the bass!"

You departed Bill's trio just in time to become the bassist of choice for a whole new breed of jazz musicians.

That started with Chick Corea. I first met and played with Chick in Boston, while I was still in high school, and we had a natural and immediate hookup. He called me toward the end of my run with Bill, and that's what helped me realize that after 11 years I needed to move on to other things. I didn't want to jump into another band, but I wanted to do different projects. That was a great period for me; it was an extension of my playing with Bill—that sense of experimentation—but with my own generation. In addition to Chick, there was Steps Ahead, which was

Feed Your OBSESSION
Get Your New Bass From Full Compass
Top Brands Including: Ampeg Gretsch MESA GK Ashdown Ibanez Fender Schecter
Call a Sales Pro Today!
FULL COMPASS
PRO AUDIO | VIDEO | AV | LIGHTING
MUSICAL INSTRUMENTS
Call 800-356-5844
or visit fullcompass.com
Leading The Industry For Over 35 Years
Follow Us
View our Guitar/Gear E-Catalog online!
bit.ly/2013GuitarCatalog

©2013 TRAVELER GUITAR. ALL RIGHTS RESERVED.

FACEBOOK.COM/TRAVELERGUITAR @TRAVELERGTR

a collaborative effort with my friend Steve Gadd, the late, great Michael Brecker, Mike Mainieri, and the late Don Grolnick, who was an amazing composer and pianist. It was a thrill and a lot of fun to be the bassist in that band, and I'm extremely proud of that body of work, which some say is undersung because the fusion label became attached. The other main group was the New Directions band, with Jack DeJohnette, John Abercrombie, and Lester Bowie. There was so much music simmering in each of those settings; we

Larry Klein On Eddie Gomez

"EDDIE GOMEZ'S PLAYING HAS ALWAYS BEEN A BEACON OF ORIGINALITY AND A standard of excellence to me as a bass player. There are very few players of any instrument who really carve out their own completely new musical voice, and who create their own melodic language to accompany that voice, and Eddie is among those greats. In the early '70s Bill Evans only seemed to play at the Playboy Club when he came to L.A. Herb Mickman, who was my bass teacher during high school, was friendly with Eddie, and somehow—I still don't know how he managed to do it—Herb got me into the Playboy Club to see Eddie with Bill Evans every time they played there. It was somewhat of a religious experience to watch Bill and Eddie's musical interaction. You had to be 21 to get into the Playboy Club, and as you can imagine, being a 16-year-old bass player, sitting a few feet away from Bill and Eddie playing the repertoire that I had been listening to endlessly in my bedroom, all of this in the Playboy Club environment, with Playboy bunnies serving you your soft drinks ... well, that's about as good as life can possibly get! As time went on, and I was fortunate enough to work and play with iconoclastic innovators like Freddie Hubbard, Joe Henderson, Herbie Hancock, or Wayne Shorter, I've always thought of Eddie as a member of that elite group of aforementioned greats who have gone beyond technique and craft to create their very own musical language."

MICHAEL BECKER

ROCKABILIA.COM
YOUR MUSIC MERCHANDISE SOURCE
OVER 80,000 ITEMS FROM YOUR FAVORITE BANDS
T-SHIRTS • SLIM FIT TEES • HOODIES • GIRLS FASHION • LONG SLEEVES
BELTS • BELT BUCKLES • JACKETS • MESSENGER BAGS
PATCHES • STICKERS • BUTTONS • BEANIES • EMBROIDERED CAPS
POSTERS • SHOES • JEWELRY • WRISTBANDS • WALLETS
CDs • DVDs • KEY CHAINS • WATCHES • CLOCKS • AND MORE...
Rockabilia.com offers the widest selection of music merchandise you will find on the web.
Officially licensed memorabilia to hard to find collectibles.
For a free 120 page catalog visit rockabilia.com, call 952-556-1121, or write:
PO Box 39 Dept 768 • Chanhassen MN, 55317 • USA @rockabilia rockabiliacom

MADE IN USA
SB5000
Bjorn Englen
Tony MacAlpine
Yngwie Malmsteen's Rising Force
Soul Sign, Dio Diciples
CARVIN
factory direct sales • carvin.com • 800-854-2235
6 months No interest
with the Carvin card

REBORN

The D'Angelico Excel Bass, a striking semi-hollow model inspired by the design genius of legendary luthier John D'Angelico. Featuring a laminated flame maple top, a gold Tune-O-Matic bass bridge, specially designed dual coil pickups, gold plated hardware and Indian rosewood fretboard with Mother of Pearl inlays.

Feel the magic of D'Angelico.... Reborn

Now Available!
Visit www.dangelicoguitars.com for a list of dealer locations.

D'Angelico New York

were all willing to live near the edge and venture out to parts unknown to try new ideas. Sometimes perhaps we went too far, which might have been the case with New Directions. But you learn you have to take risks if you want to grow.

Your three records with Chick from that era culminated in the modern classic *Three Quartets*.

Right; before that, *Friends* and *Mad Hatter* were very accessible and melodic, with great tunes like "Humpty Dumpty." But *Three Quartets* was a milestone for us all—me, Chick, Steve [Gadd], and Michael [Brecker]. We put on our deep-sea suits and plunged into this unexpected world where the writing was so complicated and challenging, but so good that it brought out the best in each of us. It became an ensemble piece, with the perfect balance between the writing and the playing. My bass sound was tinkered with a bit in the mix, favoring the electric side, but it's okay because it serves the music. Chick is a visionary and a terrific composer, pianist, and bandleader, like Bill, who was a major influence on him. But Bill was Bill all the time, while Chick is a chameleon who likes to change direction. He has an intuitive gift for choosing the right musicians for his projects. He got the late Paul Motian for the recent trio record we did, *Further Explorations*, and Paul was wonderful on it.

The Gadd Gang was the furthest removed from jazz of any group you've toured with. How did you approach that role?

That was a dream come true, to get to be an R&B bass player with Steve and the late, great Richard Tee and Cornell Dupree. I love groove music. I'm into Marvin Gaye, Aretha Franklin, the Doobie Brothers, Prince, Black Eyed Peas, Earth, Wind & Fire; it makes me want to get up and dance. It's human and vital. What happened was, we were all signed to the same label, and they wanted to put us in a project. That became Steve's record—which I got to write for—and subsequent touring band. I was delighted to be playing upright bass in that context, where the whole idea was to hang with Steve's bass drum and be real solid. I didn't consciously try to change my sound or shorten my notes, nor did anyone ask me to; I just intuitively tailored my approach to fit the music. A lot of upright players have borrowed from the bass guitar, and I'm sure I have, because the instrument has gotten in my ears.

Have you played the electric bass, and what are your thoughts?

I haven't played it much at all. I was asked to play one on an album with Bill where he was going to play electric piano. They rented one for me, and it was basically a disaster, which was no surprise to me. We

INFO

LISTEN

Eddie Gomez, *Per Sempre* [BFM Jazz, 2012]; Chick Corea, Eddie Gomez & Paul Motian, *Further Explorations* [Concord, 2012]

EQUIP

Bass "Frankenstein" ¾ bass assembled from three different basses by Arnold Schnitzer of AES Fine Instruments ("It's comfortable and easy to play and bow")
Strings Thomastik Spirocore Kontrabass Solo ¾ mediums
Pickups David Gage Realist and Yamaya (both bridge-mounted)
Bow Various French-style bows
Amp Acoustic Image S4 Coda (two-channel combo)
Recording Neumann mic by the *f*-hole, and direct from the Realist or Yamaya pickup

CONNECT

Check out Eddie Gomez' homepage, Facebook, and Twitter, and watch the promo video for *Further Explorations*.

bassplayer.com/january2014

Monsterously Chill

It takes a monster player like Tully Kennedy to handle the low end for heavies like Jason Aldean. Tully takes it head on backed by the unique, cryogenically frozen, Dean Markley Blue Steel strings. A quick blast of liquid nitrogen gives these strings mind boggling endurance and brilliant tone. As Tully says, "Live on stage or in the studio, it doesn't matter. The only strings my fingers touch are Dean Markley Blue Steel. The best string, the only string for me. There is no other. Period."

Blue Steel. When cold is hot.
Try 'em for yourself. www.deanmarkley.com

Blue Steel Strings: Cryogenically frozen for amazing tone, sustain, and endurance. Be chill.

Dean Markley

Made in the U.S.A.

Photo by Ryan Smith

THE AWARD-WINNING SERIES RETURNS THIS NOVEMBER

Guitar Center sessions

with host NIC HARCOURT

CHEAP TRICK
FRIDAY, JAN. 17

JOAN JETT
& THE BLACKHEARTS
FRIDAY, DEC. 6

GARY ALLAN
FRIDAY, DEC. 13

ATLAS GENIUS
FRIDAY, DEC. 20

COHEED AND CAMBRIA
FRIDAY, JAN. 10

presented by
JBL PROFESSIONAL by HARMAN
DIRECTV. AUDIENCE NETWORK

FRIDAYS AT 9PM ET | 10PM PT

AVAILABLE EXCLUSIVELY ON DIRECTV AUDIENCE NETWORK, CHANNEL 239
For exclusive clips and behind-the-scenes footage, visit guitarcenter.com/sessions

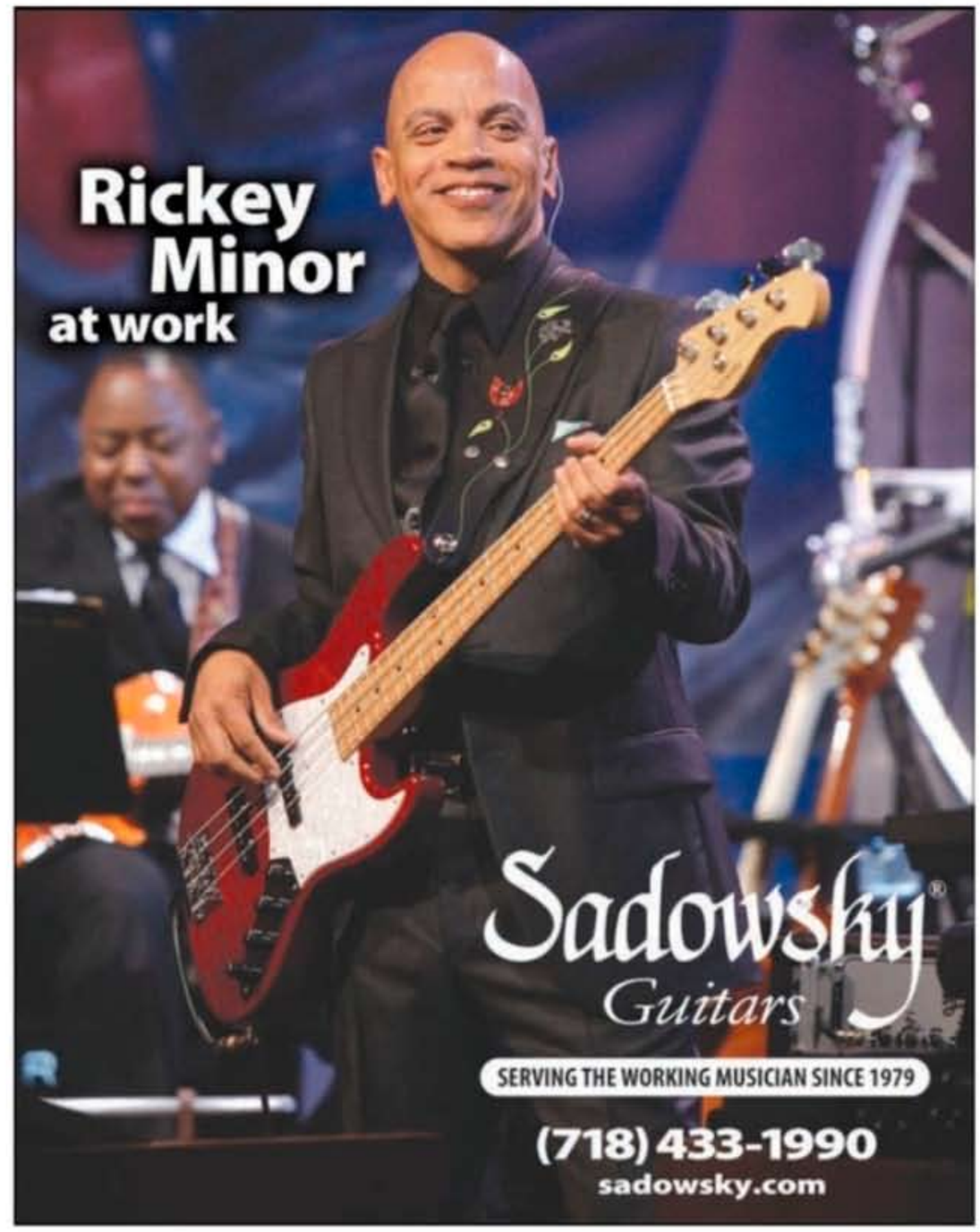
abandoned that and went back in and did a trio record that won a Grammy [*The Bill Evans Album*, 1971]. But I love the bass guitar—I call it that because it's part of the guitar family; I even advise students who play it to go back and learn the classical and Spanish guitar tradition. I love listening to great players like James Jamerson, Will Lee, Anthony Jackson, and Victor Wooten, and I'm a big fan of the playing and writing of Stanley Clarke, Jaco, Steve Swallow, and Marcus Miller—all of these guys have a voice on the instrument. Aside from not being able to bow the bass guitar, it serves the same function as the bass viol. I get that sometimes you want a bass guitar because it has a certain sound that's needed. On the other hand, you have folks who prefer a double bass in jazz, yet there are plenty of players who can swing on bass guitar. I'd rather not have that division; there's no squabble or competition for me. I don't care which instrument is being played, or what genre it's playing, as long as good music is coming out of it.

How do you reflect on your solo recording career, both as a bandleader and a composer?

There's a part of me that feels maybe I haven't done it enough, but on the other hand, I've released quite a few albums. A number of them have been crossover records, and I recall labels always telling me not to be so eclectic, that it confuses the audience. As a bassist leader you have to go more out of your way to define and cultivate your audience, because folks are not used to bass being featured. And I never wanted to be a crusader for the bass; I just wanted to make good records that all of the musicians contribute to. On the composing side, writing does not come so readily for me, and never in huge quantities. I have to work very hard at it. But when I listen back, I'm proud of what I've written, and it makes me realize I need to do it more in order to get better at it.

What will 2014 and beyond look like?

I'm excited about a new band called Jazz Stories that I'm doing with Kenny Baron, Wallace Roney, and Al Foster. As a leader, I tour regularly with my trio—with [pianist] Stefan Karlsson and [drummer] Billy Drummond—or we go as a quartet with a trumpet player. We have a whole new straightahead repertoire with my tunes and covers like "Joshua" and "Peace." I also really enjoy teaching, at the Conservatory of Music of Puerto Rico and at Berklee, where I have residencies. You learn so much from students' questions, in that it makes you conceptualize and verbalize how you do what you do. There's a lot of great, young talent out there, with the energy and passion to match any previous generation. My next goal is to arrange and play my material with a small string orchestra and with a big band; that's in the works. And I want to finish a classical/jazz record with [pianist/composer] Mark Kramer. There are a lot of projects left in me to do, and I plan on doing them! **BP**



TEMPLE OF BOOM

ROBERT DELEO & STONE TEMPLE PILOTS MOVE ON

BY JON D'AURIA | PHOTO BY LARRY MARANO/ATLAS ICONS

AFTER A 21-YEAR RUN OF EXHILARATING CROWDS AND creating genre-spawning music that propelled them to success in the '90s and made them legends of alternative, post-grunge rock in the 2000s, Stone Temple Pilots announced in February 2013 that they were permanently parting ways with troubled singer Scott Weiland. Amidst the chaos of news reports on the topic, online gossip, and a lawsuit and a countersuit regarding the split, the estranged bandmates had reached a difficult impasse with their vocalist. But rather than folding their cards, founding members Robert DeLeo, his brother and guitarist Dean, and drummer Eric Kretz decided to do the only thing they knew how to do: move forward.

Robert assembled his bandmates in his Southern California home studio, where they began hashing out new ideas and putting together material for an album that would usher in their next chapter. Adding Linkin Park vocalist Chester Bennington to the mix, STP quickly completed the EP *High Rise* following a run of tours in the late spring. While the record proves that Bennington fills Weiland's shoes and falls in suit with his bandmates, as always, the driving force of the music lies in Robert DeLeo's powerful bass lines.

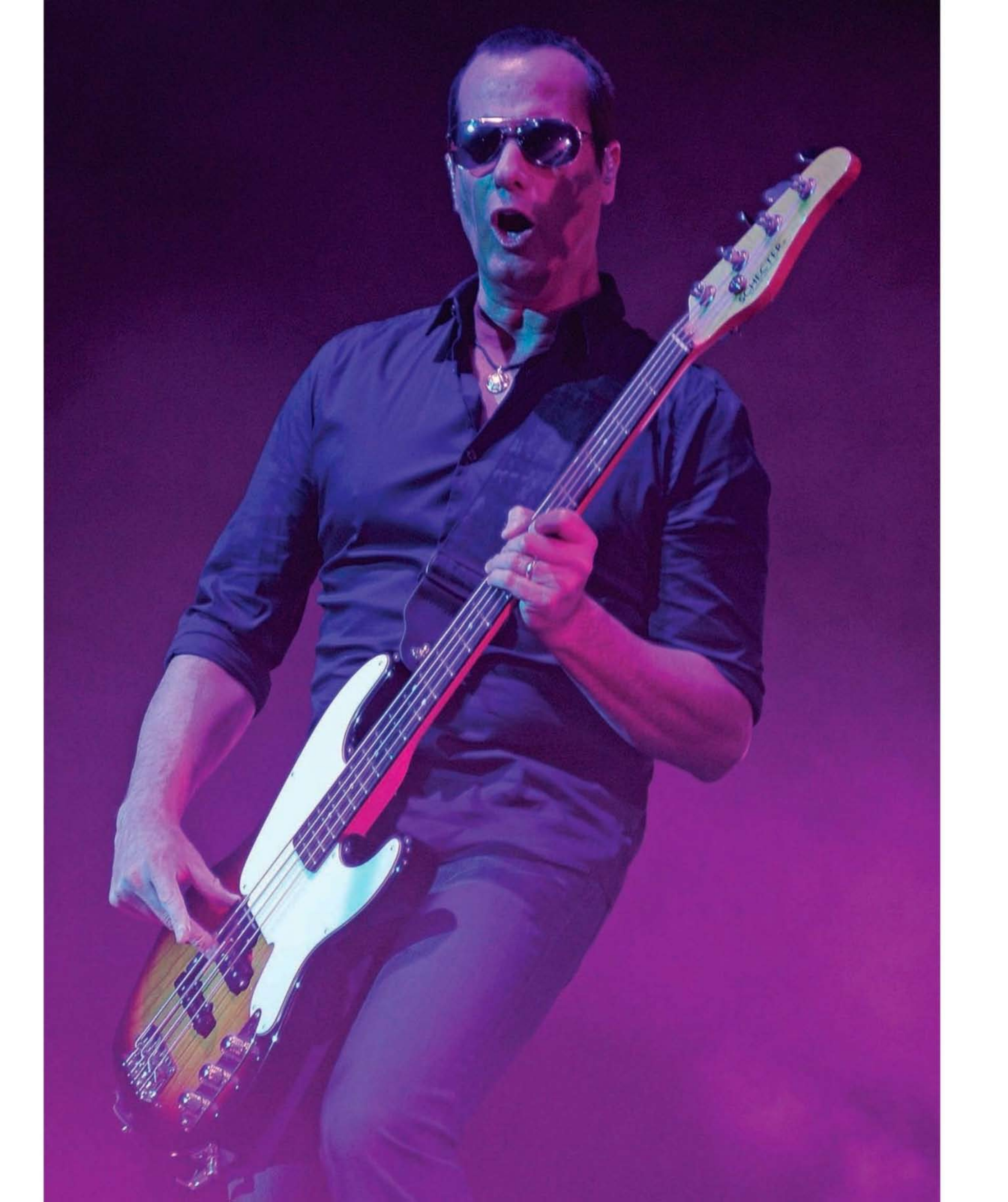
Using the same finesse that thrust him into the spotlight on such beloved songs as "Interstate Love Song," "Big Empty," and "Plush," DeLeo once again explores the rhythmic and melodic range of the bass on "Tomorrow" and "Same on the Inside," which features complex and lightning-fast bass runs on the outro. Driving with gritty tone at points and falling into a deep Motown-inspired pocket at others, DeLeo shines most when he steps beyond the foundation and executes one of his signature bass fills that effortlessly transitions one riff into the next.

In taking its new material on the road, STP exhibits the same relentless energy that has made the band an arena staple for over two decades. Clad in his blacked-out aviator glasses, and sporting his bass slung low to his right hip, DeLeo's larger-than-life stage persona anchors the band as he executes blistering lines while belting vocal harmonies—all without so much as glancing at his fretboard.

For longtime fans, it's a thrill to see STP commanding stages with a blend of new songs and old classics, while young fans adamantly approve of the celebrated veterans embracing the new era of rock. For DeLeo, his work is a statement of character from a man who loves his craft and supporters so much that he won't let anything slow him down.

What inspired the sound of this new record?

I find that wherever you go to record something, the location somewhat subconsciously dictates what you're doing. We did this at my home in my basement, and it just has this great homemade feel. That influenced what we played. I've been lucky enough in my career to work quite a bit with Brendan



O'Brien, and I've learned a lot from him on recording and what gear to get. I partially blame him for all the vintage gear I've collected over the last two decades.

Did you and Dean collaborate in writing the new material?

Dean and I bring in our musical ideas, and then we work on it from there. My brother brings out the best in me, and it makes me want to make his songs the best they can be, and that is an important part of my drive. As for my writing, bassists have an important role in what the song is trying to say, and I always try to bring that out anytime I'm writing. Sounds and tones are very important to achieve that, so on this EP I played a different bass for each song.

Did you get any new basses specifically for this recording?

Of course—any excuse, you know? I have a good friend who had a guitar shop that closed, and he had about 800 instruments for sale. I asked him if he had any vintage Jazz Basses, and he brought a few by, and there was this 1967 model that was very inspiring, even just holding it. I rarely pick up a bass and just start writing a song, but that bass was so inspiring that I actually wrote "Out of Time" on it acoustically without plugging in. The tone and resonance is amazing. I actually ended up writing that whole song right there. Also, right before we started recording, I finally found a 1971 fire-glow Rickenbacker 4001 with "toaster" pickups, and that's what I used on "Black Heart." That bass is a monster. I never bring vintage gear on the road, though, so I leave those beauties in my studio and use my Schecter signature basses on tour.

What was the rest of your studio bass lineup?

I used a 1965 Fender Precision on "Same on the Inside." Not a lot of people know, but Fender was messing with padauk fingerboards on their '65 P-Basses, and because of that, this bass has a fingerboard like a Ricky [Rickenbacker]—it has this midrange snot to it, and that's what I went for. The tone that I go for on the bass blends to a certain extent before it starts messing with the guitar frequency, and we try

CHAPMAN BAEHLER

DOWN & DIRTY

The **Soundblox 2 OFD Bass microModeler** features 12 earth-shaking **Overdrive**, **Fuzz** and **Distortion** tones designed specifically for bass, from warm, thumping overdrive to extreme bass-in-your-face fuzz. Forward-looking features and supreme control make this unit the most flexible and dynamic bass distortion stompbox on the planet. Get Down...and Dirty.

USE IT WITH HOTHAND3

SOURCE AUDIO
SOURCEAUDIO.NET

to get it right there at the point of the crunch. For "Cry Cry" I used my 1976 Thunderbird, and "Tomorrow" was my 1959 P-Bass with flatwounds. I'm kind of a vintage geek; I honor and cherish the gear my heroes made music on, and I'm trying to pass on that beauty to the next generation.

Are you still using the same formula for your signal chain?

My studio chain hasn't changed much in a lot of years, because on our third record, *Tiny Music*, I found something that works for me. It's a blend of three tracks: a direct track with a Demeter tube direct, and then another that goes through a 1961 Fender Bassman amp, which has a Showman cabinet with a 15 in it, and then the third is an Ampeg VT22 combo with a 100-watt head. I run the power section into a 1970 Marshall 8x10. So those are the three lines together that make up my sound.

There's some impressive bass work on the outro of "Same on the Inside."

I was just showing off, man [*laughs*]. A good friend of mine was over the day that I was tracking that line, and he was sitting next to me watching me, and we got to the very end and I literally just started showing off. I was fooling around, but then I thought, Let me grab that and lock it down, and then we kept it. Almost all of the time I play for the song, but the fact that it was an outro gave me some space to throw that in there.

What was it like working with Chester on vocals?

It was such a great experience. He's a great human being, and he came in here with a real understanding of what we wanted to do. It wasn't a lot of talking; it was a lot of doing. I'm not a person who talks about things—I just get right down to doing them. When you're with people who do that, you get things done. That's as simple as it is. He jumped right in musically with what we were doing, and he made it clear that he's a fan of the band, and you know, I'm a big fan of what he does. For him to come in here and lay down what he laid down, I'm really proud of it and very proud of him.

Did you feel pressure adding a new frontman to such a celebrated band?

Absolutely. Look, man, it wasn't an easy decision, but we've tried for a long time to make things work, and we just didn't have any other choice. It was pretty clear to all of us that the last record we made [*Stone Temple Pilots*, 2010] would be the last one with our lineup. I feel extremely fortunate to have made some great records and great songs with Scott, and we did it for 21 years—that's half my life! But this is a new chapter, and there's much more to come.

Guitar Player ROCK'n'ROLL FANTASY CAMP™

PRESENT

THE

ULTIMATE MUSICIAN'S FANTASY CAMP

ALL SKILL LEVELS AND INSTRUMENTS WELCOME!

LIVE IN LAS VEGAS • PRESIDENT'S DAY WEEKEND FEBRUARY 13-16, 2014

WITH SPECIAL GUESTS:

JOE PERRY

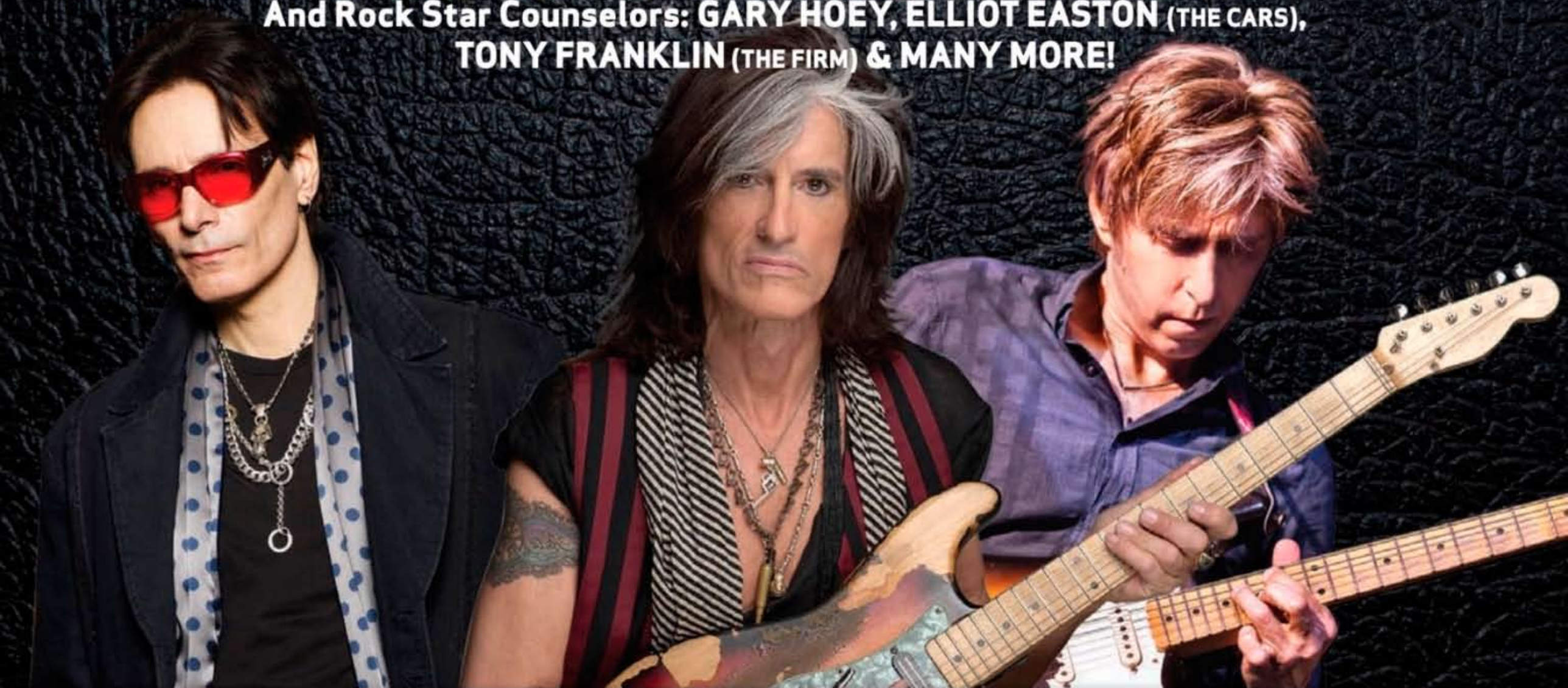
(AEROSMITH)

AND

STEVE VAI • ERIC JOHNSON

MICHAEL ANTHONY (VAN HALEN/CHICKENFOOT) • JOHN 5

And Rock Star Counselors: GARY HOEY, ELLIOT EASTON (THE CARS), TONY FRANKLIN (THE FIRM) & MANY MORE!



SPACE IS LIMITED! RESERVE YOUR SPOT TODAY!

888.762.2263 • rockcamp.com

You really dig into the bass when you play. How important is your technique to your tone?

If I were a guitarist, I would break a lot of strings because I dig in so hard. In STP I play so hard that my fingers can't handle it, so I put Krazy Glue on my fingertips. I douse my right-hand index and middle fingers before I go onstage. I've been doing it for years and I'm so used to it, and I love it because it gives a little extra bite to my finger work. It sure helps getting through a tour, because there's nothing worse than having blood blisters on your playing fingers. Finger work is a huge factor in tone, and I know that I would sound very different if I hadn't always played the way I do.

So you've always been a finger player?

I grew up watching guys who played with their fingers, and that's what drew me to this instrument. When I was three, we had an old, battery-operated AM radio, and I remember listening to Motown on that thing. Subconsciously, that was affecting me when I was just a baby. I remember hearing James Jamerson, and I never grew out of that. He always stuck with me. It blows my mind what he was doing back then, and the songs he was doing it on were incredible. What really got me into bass was that era of R&B music.

What led you to first start playing bass?

It was something I just started doing, when I was

INFO

LISTEN

Stone Temple Pilots (with Chester Bennington), *High Rise* [Play Pen, 2013]

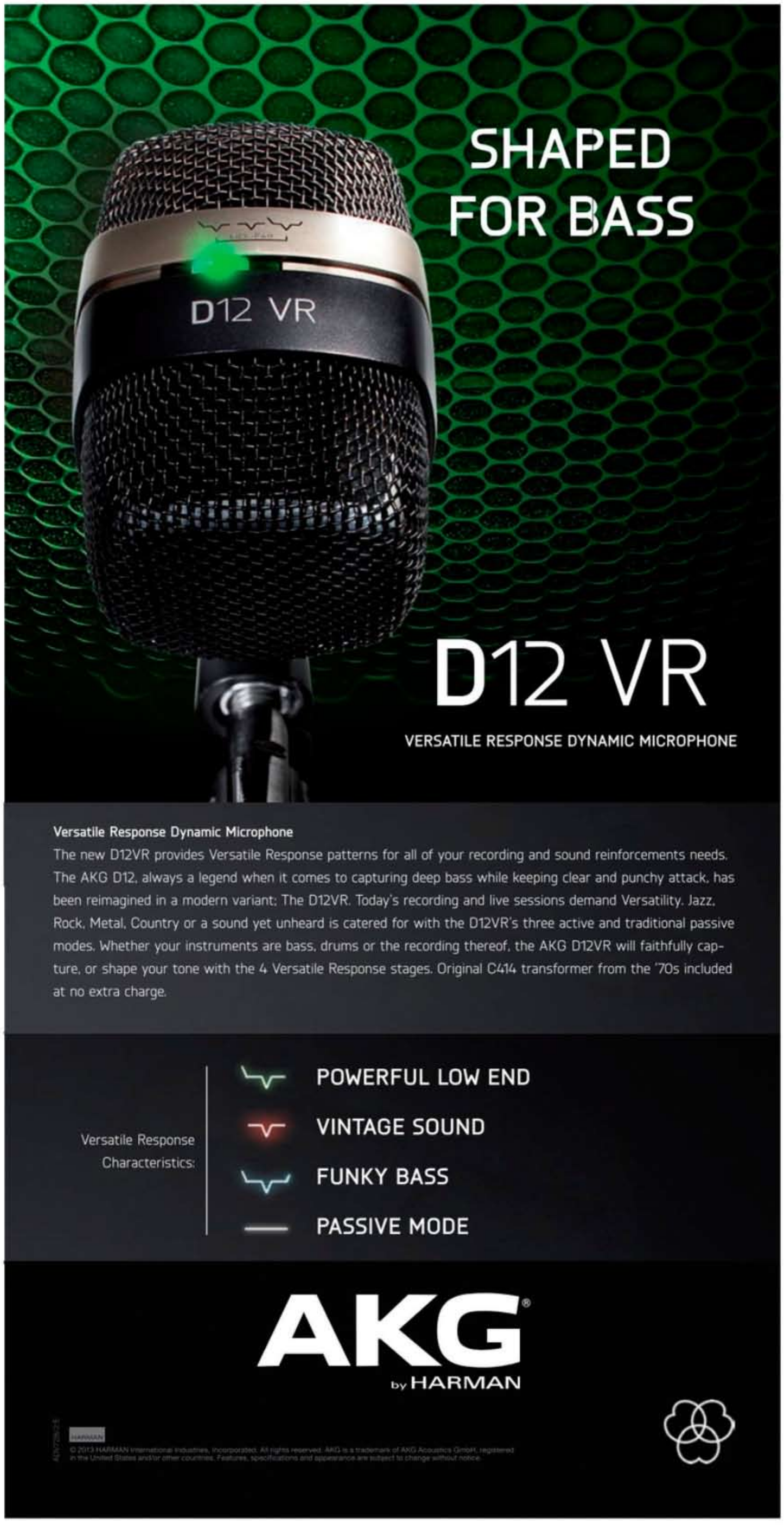
EQUIP

Basses Schecter Robert DeLeo Model-T Signature, 1959 Fender Precision Bass, 1967 Fender Jazz Bass, 1971 Rickenbacker 400, 1976 Gibson Thunderbird

Rig Line 6 Bass PODxt Pro, 2 Ampeg SVT 810s

Pedals EHX Bass Micro Synth

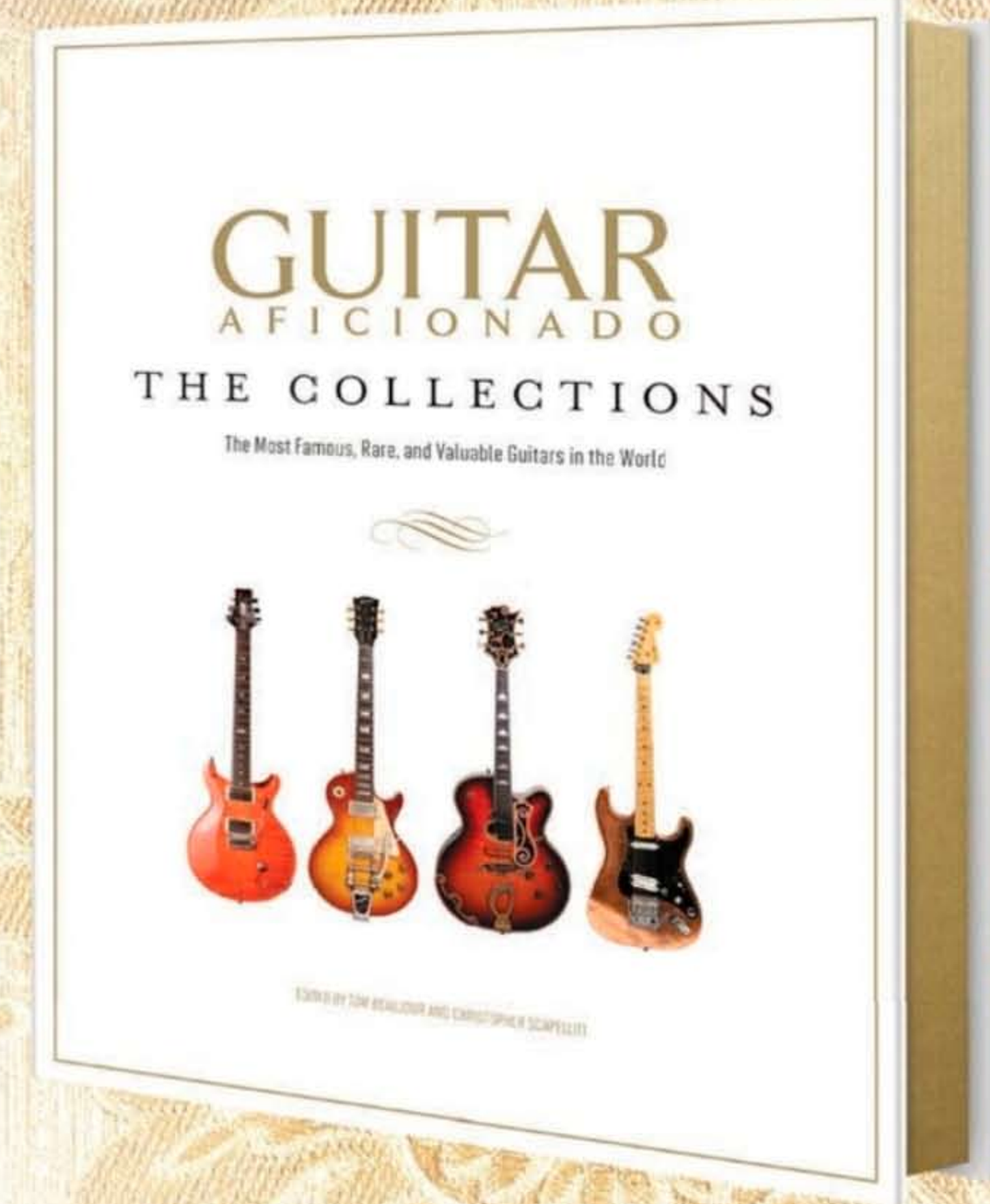
Strings SIT Round & Flatwound (.050–.105)

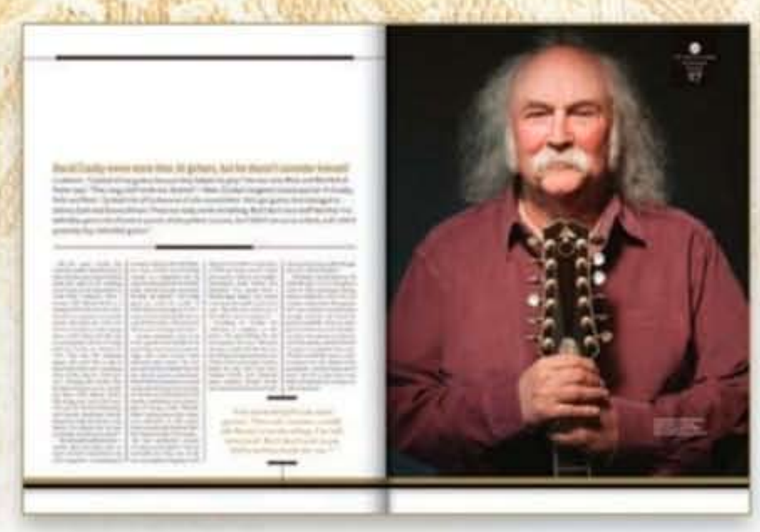


THE WORLD'S MOST EPIC GUITARS

The Most Famous, Rare, and Valuable Guitars in the World

Jimmy Page's 1959 Gibson Les Paul Standard. Carlos Santana's PRS Santana II "Supernatural." Eddie Van Halen's "Frankenstein." Discover the world's most incredible guitars, the stories behind them, and the musicians and collectors who own them. *The Collections* presents spectacular photography and unprecedented access to the artists who created America's rock music culture.





Available wherever books are sold.

GUITAR
AFICIONADO

©2013 Time Home Entertainment Inc.

16—and once I did, I just ran with it. My brother was playing in a cover band with some older kids, and I picked up the bass to join them. We were playing Rush, Zeppelin, U2, Yes, and King Crimson, and my introduction to the bass was pretty much just learning how to play what they wanted, which made me step up quickly. That's when I discovered Louis Johnson. In a weird way, my advancement with bass came from Louis Johnson and a serial killer at the time.

We're going to need an explanation.

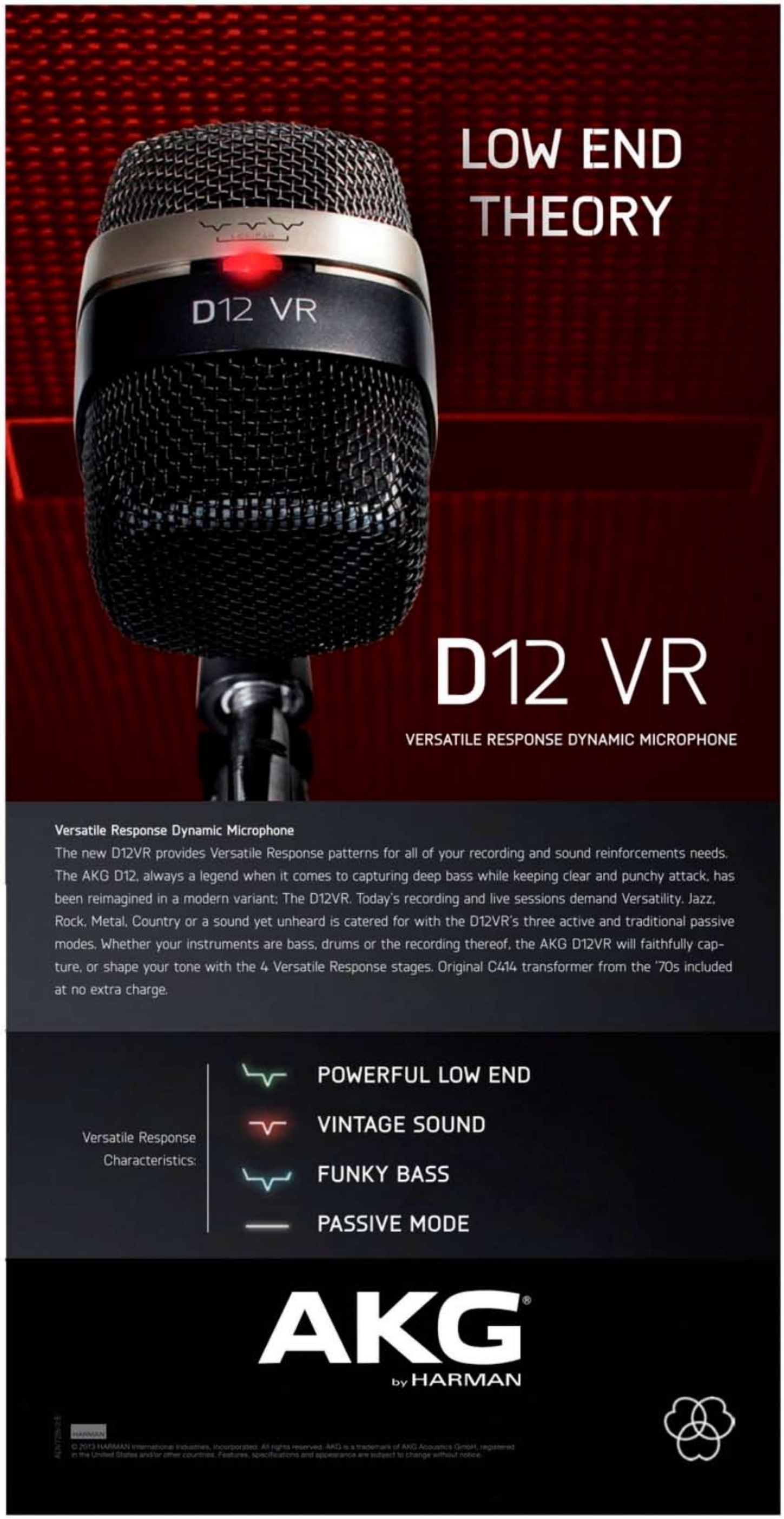
When I first heard Louis Johnson, I ran out with the last of the money I had and found a beautiful '77 blonde StingRay for $200. I bought the "Star Licks" tape [instructional program] with Louis Johnson, and I learned how to play that whole thing in two weeks. But the real reason I learned it so quickly was that Richard Ramirez [the "Night Stalker"] was on the loose in the area at that time, and I was afraid to go to sleep or leave my house. So I stayed up paranoid for two weeks and learned Louis Johnson's licks.

How has your playing changed throughout your career?

I went through a phase of playing flashy to the best of my ability, and then I discovered in my 20s how to really write songs and compose ideas together. When you think about songs, the playing takes a backseat, and you start thinking about your instrument and how it applies to the song you're writing. That's what I always love about Motown and R&B: There's such a great sense of who is there playing it, but more important, there's an overwhelming sense of the song. It was a great marriage of playing and songwriting that I learned a lot from.

What motivates you to put on such an explosive live show?

It's always been my goal to go out and give people the best show possible. You can never—and this is a huge mistake that musicians make—you can never take yourself out of the position of being a fan of music, because once you do that, you lose perspective. People who come to see you play, they work all week and they're possibly sacrificing things like food to save up money, and they're paying a lot to go see you, and they want to see a great show. When you look at a great showman like James Brown or Sly Stone or Elvis and see what they brought to the stage, it's about being a performer for the people. I enjoy getting out there and performing like I'm still in my 20s. That's what it's all about, man. Playing music should all be about fun, shouldn't it? There are a lot of people in the world, the majority in fact, who don't get to have fun with what they do for work, and it's unfortunate. That's why I do what I do. **BP**



SOUNDROOM

Acoustic Image Flex System

BY ED FRIEDLAND

AMPLIFYING THE UPRIGHT BASS IS A PROBLEM that has generated many solutions over the years (see the Fender Bass), but back in 1997, Acoustic Image made an impact with its answer: lightweight, high-fidelity amplifiers and fresh cabinet designs that offered portability and serious low-end dispersion. Acoustic Image's current combos, heads, and cabs cater to upright bassists, although they have become popular with acoustic players of all stripes, as well as keyboard players

looking for a small full-range rig. The new Flex System is AI's newest twist, and it could prove to be the company's most versatile product yet.

Comprising the Flex Pre preamp and Flex Cab enclosure, the Flex system is designed to work together or separately; both halves are feature-loaded and well designed. The Flex Pre has two identical channels, with ¼" and 48-volt phantom-powered XLR inputs with a 10dB gain bump. The 4-band EQ uses a shelving-type LOW control starting at 50Hz, LOW MID centered at 250Hz, HI MID peaking at 1.2kHz, and a shelving EQ for the highs at 8kHz (all controls offer ±12dB of gain). Each channel has a low-cut filter with the all-important phase reverse switch, which can be converted to a –12dB per octave cut at 4kHz (for speaker emulation) by moving a jumper. While not essential for most bassists, the Flex Pre features digital reverb and delay that can be applied to each channel individually. Around back, two ¼" stereo-out jacks allow you to operate from channel 2 in "pseudo-stereo" mode. As a standalone piece, the Flex is powered with the included wall-wart power supply, but when used with the powered

SPECIFICATIONS

ACOUSTIC IMAGE

FLEX SYSTEM
Street Flex Pre, $700; Flex Cab, $1,600
Pros Pure acoustic tone, great low-end response and control, small and powerful, versatile.
Cons Cab does not agree with high-transient styles like slap.

Contact acousticimg.com

SPECS

FLEX PRE
Inputs Two ¼" INST inputs (1MΩ), two XLR mic inputs with 48V phantom power and 10dB gain, two ¼" effect returns
Outputs XLR balanced direct out with pre/post EQ, 10dB pad, and ground lift, two ¼" mono preamp outs, two ¼" stereo outs, ⅛" headphone out, two ¼" effect sends, RJ-45 balanced signal/power interface
Controls Phantom power, 10dB gain, LEVEL, LOW, LO MID, HI MID, HIGH, low-cut on/off, low-cut PHASE, low-cut FREQ, effect channel select, effect on/off, effect LEVEL, effect RATE, MUTE, MASTER, LIMITER
Power Powered via Cat 5 "Flex Cable" from cab, or separate power supply

FLEX CAB
Frequency response 30Hz–18kHz
Max SPL 118dB @ 1m
AC power 100V/240V (auto switch)
Dimensions 14" H x 15" W x 13" D
Weight 32 lbs
Inputs Flex Pre interface RJ-45 connector, ¼" input
Output ¼" thru
Controls POWER, LEVEL, FREQ (DF filter), LEVEL (DF filter)
DF filter 12dB per octave (30Hz–150Hz sweepable)
DF level 0dB, –6dB switchable
Power Two 300-watt Class D amps, one 50-watt Class D amp
Speakers Downfiring 10" ceramic woofer, forward-facing 10" ceramic woofer, forward-facing 2.5" tweeter
Crossover Active, 12dB/oct

cab, the unit operates via an included proprietary balanced cable. A padded gig bag, mic-stand adapter, and international AC adapters are also included.

The Flex Cab's semi-cylindrical shape is a hallmark of Acoustic Image's design concept. Stiff cabinets are ideal for reproducing bass frequencies, but traditional box shapes and materials can result in a heavy enclosure. The semi-cylindrical design allows for a stiffer enclosure using lightweight materials, in this case, structural foam. Each speaker has a dedicated Class D switching amplifier: 300 watts for each of the two woofers, and 50 watts for the tweeter, making this a 650-watt powered 2x10 cab that weighs 32 pounds. The amp automatically selects the correct mode for voltages between 100V and 240V, eliminating the need for a voltage switch and the possibility of user error. The master LEVEL knob controls all three amps; the tweeter LEVEL knob offers up to 10dB of cut or 6dB of boost. To help the cab adapt to different environments, a cutoff frequency control for the downfiring woofer applies a –12dB-per-octave cut, sweepable from 30Hz to 150Hz. Although the same filter appears on the Flex Pre, the redundancy provides the function when the preamp and cab are used separately (in some rooms, you'll be glad you have both). The DF LEVEL button drops the woofer's output by 6dB, and a spring-loaded tilt stand is built into the cab—two more tools to ward off potential boominess. The Flex Pre is held in place atop the cabinet by strong magnets near the recessed screws. This works, but keep your smart phone, iPad, and credit cards away.

Considering the system's range of use, my tests involved several combinations of the "Flex Twins" with assorted pieces of equipment I use to amplify my uprights, as well as several electric basses. Taking advantage of the 1MΩ input, I plugged my copper Realist-equipped Juzek straight into the Flex Pre and heard clear, fast response, and lots of bottom. In my studio, the cab sounded best with the –6dB cut on the downfiring woofer, along with the cutoff frequency control set to about 1:00. As the Realist is a dark pickup by nature, it wasn't activating the tweeter much, even with a treble boost. But the HI MID control added presence and bite to the attack, creating a well-balanced, direct tone with impact. I had to adjust to the way the Flex rig changes how I hear myself, but I grew to love it: Rather than having my amp up on a chair pointing at my head, or on the floor throwing the sound past my ankles, I found that the downfiring woofer creates a "3-D" sonic experience—the sound seems to come from all around. The key is to tune the lows to the environment, and the Flex system certainly has plenty of ways to do that. The plentiful low-cut filters are a boon; my strategy is to roll a knob clockwise, removing most of the bottom, and then rotate it back until I hear the low-end level that makes me happy (usually that setting is around 12:00). While the difference below that point is subtle, removing the subharmonic frequencies not only lets the amp work more efficiently, it greatly decreases troublesome resonances in bad acoustic environments. Unfortunately, my bridge-mounted Crown mic has a ¼" jack, so I couldn't run it into the Flex Pre, as the necessary phantom power runs from the XLR input.

To hear the cab's full sonic capabilities, I used my old Fishman Blender as a preamp and ran the combined Realist/Crown mic signal straight into the Flex cab. The high end from the mic was natural and airy, with surprising headroom, and it balanced with the ample lows to give my bass a commanding presence in the room.

UPTON BASS
STRING INSTRUMENT CO.
HANDMADE AMERICAN
DOUBLE BASSES
Endless Custom Options
for Every Player and Style
BOSTON, MA 617-236-7706
MYSTIC, CT 860-535-9399
Vintage Instruments
Repairs, Restoration, Rentals
Bows, Accessories & Amplification
Beginner to Pro
UPTONBASS.COM

Once I was able to feed the cab a full-range signal, its true intent came through: the sound was omnidirectional, balanced, broad-spectrum, and faithful to the instrument's acoustic character.

The Channel Blaster pickup on my Blast Cult upright has both bridge and fingerboard transducers, so having four bands of EQ, phase control, and low-frequency rolloff available for both elements is very handy. For roots/slap-style playing, the high midrange is an important place to cut; while the Acoustic Image system is well positioned to help there, I found the slap tone through the Flex cab to be a bit strident. Slapping and plucking with a piezo pickup sends big dynamic spikes into the system, and while the Flex cab handled the abuse, ironically, it seemed *too* accurate. Using the identical settings, I ran the Flex Pre through a Genz Benz Streamliner/Uber 212 rig, applied a hefty mid cut at 2.5kHz, and suddenly was in rockabilly heaven. The Flex Pre's EQ and other features are a great match for this type of playing (and my pickup system), but the Genz's tube front end seemed more forgiving when being stuck repeatedly with the musical ice pick that is slap upright.

Of course, you can play electric bass through the Flex system, too. A passive P-Bass sounded full and round, with a pleasant "air space" around the fundamental tone. Despite its power rating, this is not an amp to play rock & roll bass with, but it will present a great fingerstyle or mellow pick tone if handled wisely. A –6dB cut is attainable with a jumper option, which helps the system deal with high-output active basses, but I still wouldn't recommend this as a full-on slap/funk rig. Still, the amp shines in many other ways. I plugged my K&K Pure Mini-equipped Goldtone acoustic bass guitar into the Flex system and was treated to huge tone, precise detail, and no feedback. Even my old Takamine flattop acoustic sounded like a million bucks through the Acoustic Image. Using the Flex as a rehearsal PA system, I tried a few dynamic mics and found that vocals sound surprisingly good through it (and yes, the reverb was much appreciated). Acoustic Image sent us two Flex cabs to review, as it's possible to daisy-chain them, run them in "pseudo-stereo" mode, or even run them in true stereo with another jumper option. I set one cab on either side of me while playing my Juzek and felt invincible.

Used separately or together, the Acoustic Image Flex System really delivers the goods for upright players, but it can function as a full-range system for any acoustic instrument, keyboards, jazz guitar, or even vocals. **BP**

Once I was able to feed the cab a full-range signal, its true intent came through: the sound was omnidirectional, balanced, broad-spectrum, and faithful to the instrument's acoustic character.

The Channel Blaster pickup on my Blast Cult upright has both bridge and fingerboard transducers, so having four bands of EQ, phase control, and low-frequency rolloff available for both elements is very handy. For roots/slap-style playing, the high midrange is an important place to cut; while the Acoustic Image system is well positioned to help there, I found the slap tone through the Flex cab to be a bit strident. Slapping and plucking with a piezo pickup sends big dynamic spikes into the system, and while the Flex cab handled the abuse, ironically, it seemed *too* accurate. Using the identical settings, I ran the Flex Pre through a Genz Benz Streamliner/Uber 212 rig, applied a hefty mid cut at 2.5kHz, and suddenly was in rockabilly heaven. The Flex Pre's EQ and other features are a great match for this type of playing (and my pickup system), but the Genz's tube front end seemed more forgiving when being stuck repeatedly with the musical ice pick that is slap upright.

Of course, you can play electric bass through the Flex system, too. A passive P-Bass sounded full and round, with a pleasant "air space" around the fundamental tone. Despite its power rating, this is not an amp to play rock & roll bass with, but it will present a great fingerstyle or mellow pick tone if handled wisely. A –6dB cut is attainable with a jumper option, which helps the system deal with high-output active basses, but I still wouldn't recommend this as a full-on slap/funk rig. Still, the amp shines in many other ways. I plugged my K&K Pure Mini-equipped Goldtone acoustic bass guitar into the Flex system and was treated to huge tone, precise detail, and no feedback. Even my old Takamine flattop acoustic sounded like a million bucks through the Acoustic Image. Using the Flex as a rehearsal PA system, I tried a few dynamic mics and found that vocals sound surprisingly good through it (and yes, the reverb was much appreciated). Acoustic Image sent us two Flex cabs to review, as it's possible to daisy-chain them, run them in "pseudo-stereo" mode, or even run them in true stereo with another jumper option. I set one cab on either side of me while playing my Juzek and felt invincible.

Used separately or together, the Acoustic Image Flex System really delivers the goods for upright players, but it can function as a full-range system for any acoustic instrument, keyboards, jazz guitar, or even vocals. **BP**

bassplayer

NOW AVAILABLE ON THE
APPLE NEWSTAND

1 Year for only $14.99!

DOWNLOAD THE NEW AND IMPROVED IPAD APP!
NOW **80% OFF** THE NEWSSTAND PRICE!

WWW.BASSPLAYER.COM/IPAD

Demeter 201-800D Preamp/Power Amp

BY E.E. BRADMAN

OVER THE COURSE OF HIS THREE-PLUS DECADES in the audio business, James Demeter has developed a reputation for building rock-solid gear that excels at sophisticated, modern tone. A tube preamp he built for studio god Lee Sklar in 1982 eventually became his flagship bass product, the VTBP-201; the 201S, introduced in 1998, added effect-loop level controls and regulated DC to the filaments while putting the whole package in a single-rackspace chassis.

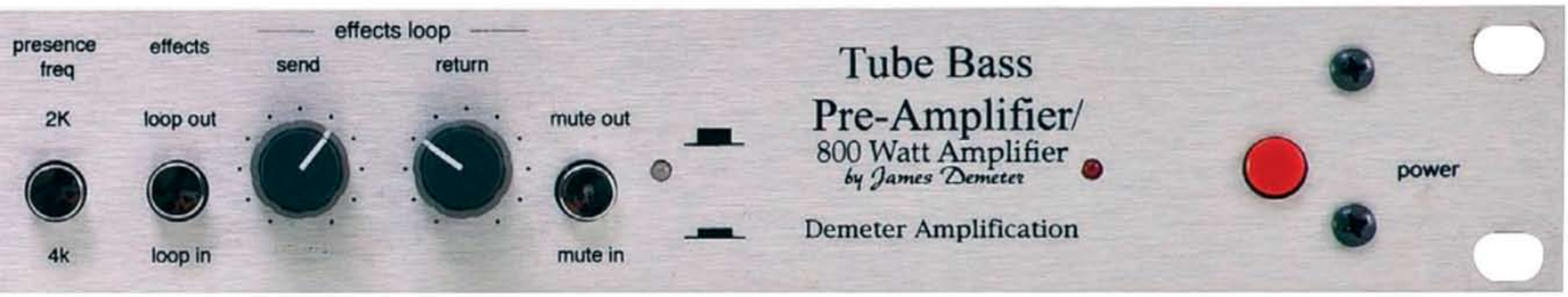
The new 201-800D makes only the smallest refinements to Demeter's classic formula: a slight adjustment to the top end, a 12AT7 high-current output tube that drives the Jensen transformer and power amp, and a warmer 12AX7a for the preamp stages, aimed at keeping things sounding tube-y through the Class D amp. The biggest change, of course, is the addition of the power amp, which is capable of 800 watts at 4 ohms and 500 watts at 8 ohms.

LEAN & MEAN

If you've ever groaned while lifting a tube preamp/power-amp combo, you'll appreciate the easy portability of the 11-pound, single-rackspace 201S-800D. Turning on the unit activates an internal fan, whose whisper will be irrelevant in all but the quietest situations. The design is clean and straightforward, the front panel is laid out well, the POWER button is helpfully colored red, and the handy MUTE button is within easy reach. In addition to having effect-loop send/returns and a voltage selector, the back of the unit has unbalanced line, Speakon, tuner, and ¼" speaker outputs.

For someone who loves James Jamerson tone, plugging into the Demeter can be a shock—at first. Unlike the three other tube preamps in my studio, the 201S-800D, hooked up to an Aguilar GS410 4x10, didn't automatically give me the fat tone I associate with tubes. In fact, setting the 201S-800D's 3-band EQ and PRESENCE knobs at noon gave me a sound that was decidedly bright, highlighting edge and clarity in every instrument I put through it, including a '61 P-Bass with flats. I liked it well enough for rock, but didn't think it was warm enough for blues, R&B, or gospel. I was wrong.

My first mistake had been to assume what "flat" meant. I started over once I understood that the settings weren't flat unless I set



BASS and TREBLE at noon, dimed the MIDS, turned the PRESENCE FREQ knob to 0, and put the BASS FREQ at 120Hz. It quickly became obvious just how much control I had over my tone. Adjusting TREBLE and PRESENCE while choosing a frequency gave me precise control of the top end; I dialed in lows (tight, never flabby) with the help of BASS and the 60Hz/120Hz BASS FREQ button. The unit's mid-cut-only approach was more flexible than I expected, especially combined with the PRESENCE controls. The 201S-800D emphasizes clean, faithful reproduction: If you love the sound of your instruments, you'll love this preamp. Even set flat, other tube preamps automatically added a layer of warmth and girth to every bass I plugged in, but the Demeter was sterile—merciless, even—until I dialed in what I wanted.

Although the 201S-800D is a no-brainer for frequent travelers, studio ninjas, and rockers who need to cut through, its controls make it easy to conjure warmer tone, too ... within limits. Some preamps might as well have an "instant dub" setting for the way they can deliver corpulently creamy low frequencies; if that's what you're looking for, the Demeter may not be your first choice. But if you're in the market for a loud, portable preamp/power amp whose hi-fi tone you can shape with minimum fuss, the 201S-800D should be at the top of your list. **BP**

SPECIFICATIONS

DEMETER

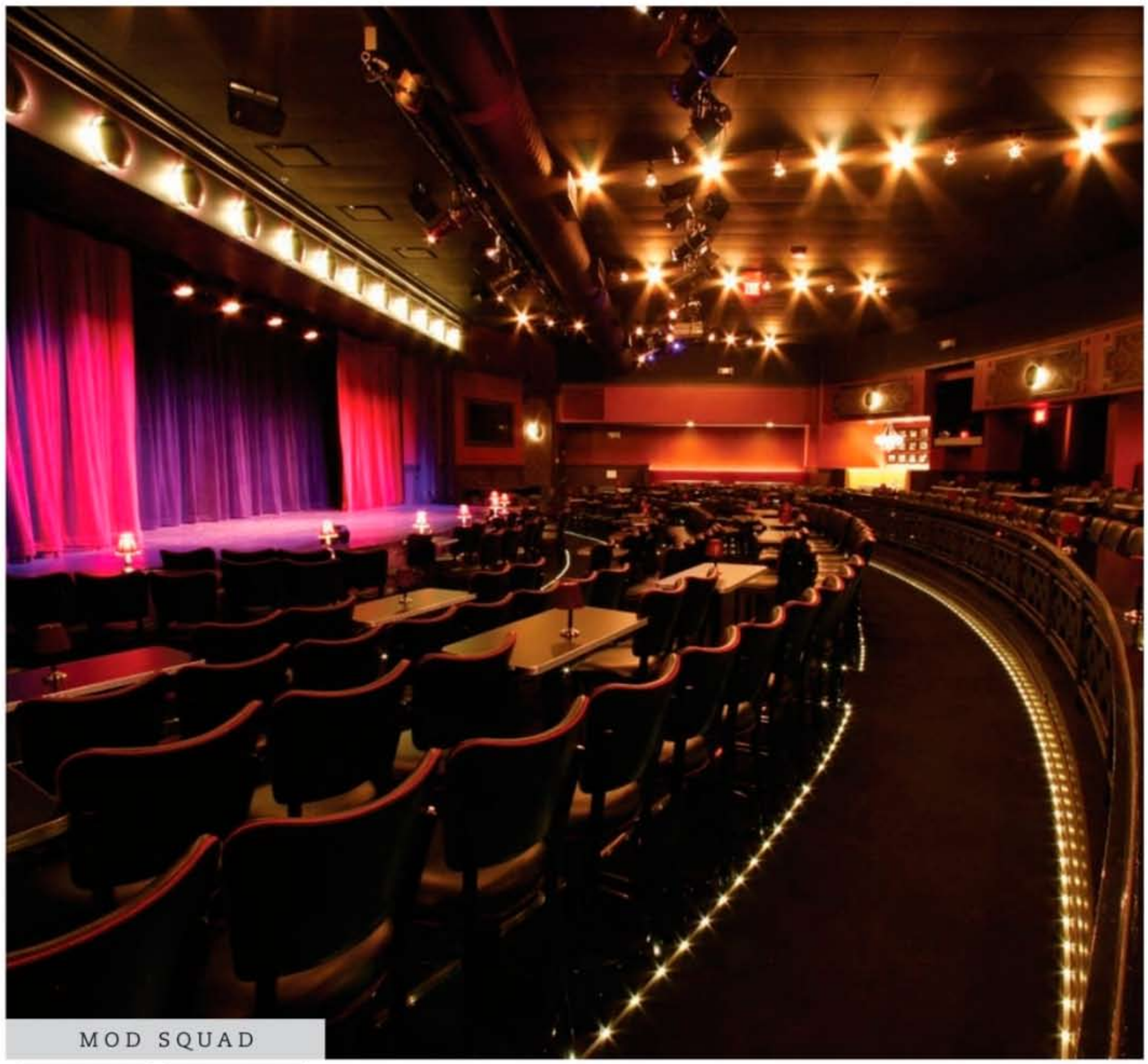
201-800D
List $1,620
Pros Audiophile tone, versatile controls, single-rackspace chassis, ability to work with various loads
Cons Won't work as an Ampeg B-15 simulator

Contact demeteramps.us

SPECS

Input impedence >1MΩ
Preamp output impedence <2kΩ balanced
THD @ 0dB gain in 0.1%
Frequency response 10Hz–40kHz
Signal-to-noise ratio >78dB
Preamp minimum load impedence 10kΩ
Power supply 270V, fully regulated
Tubes 12AX7 (preamp), 12AT7 (effect loop, power amp)
Preamp output jacks XLR, TRS
Input jacks ¼" (TS)
Operating voltage 110 volts or 240 volts
Power amp output impedence 4Ω, 8Ω, or 16Ω
Power amp output power 800 watts RMS @ 4Ω, 500 watt RMS @ 8Ω
Power amp output jacks ¼", Speakon
Dimensions 17" x 1.75" x 10.5"
Weight 11 lbs.

TECHBENCH



MOD SQUAD

Sound Good Live

BY ED FRIEDLAND

OVER THE LAST FEW YEARS, TECH BENCH HAS looked at amps, preamps, pickups, hardware, electronics, and many other links in the chain of devices that ends with your bass going *boom*. Yes, it's still "all in the hands," but understanding the technology helps you determine what you need (and want), and implement your gear with more effective results. The bad news is: Even with the right gear and a great set of hands, you can still go to a gig and get crappy tone.

Every performance space presents a new sonic challenge, and no one faces this challenge more severely than the bass player. Bass frequencies are tricky to work with, the waveforms are big, they generate a lot of energy in an environment, and they're often unregulated—you have the musical equivalent of a runaway bulldozer destroying all in its path. Sometimes the problem is a bad room, a hollow stage, the PA, or the "guy running sound," but it could also be your fault—amp placement, EQ settings, volume, even your choice of instrument can potentially wreak havoc if not effectively interfaced with the environment. Once you start playing in public, knowing how to match your output to the performance situation is as important as knowing how to play.

For this next series of articles, we'll examine some of the sonic challenges and ever-changing circumstances of gig life. Sometimes we have to "play the room" with just our amp, while other times, our rig is simply a stage monitor while the house PA does the heavy lifting. In some instances, you may not have a rig at all—you'll plug directly into the system and will hear yourself through onstage or in-ear monitors. Your success starts with recognizing the specifics of the circumstance and working toward the goal of blending with the band onstage, and in the room.

Thank You...

...for making Radial part of your show!

J48 Active DI
Phantom powered with lots of headroom. Perfect for bass and guitars.

JDI Passive DI
Jensen transformer, stereo to mono summing, super smooth sound.

JDX Amplifier DI
Captures amp head and cabinet for greater consistency night after night.

JPC Computer DI
Stereo interface designed to keep PC noise out of the PA system.

ProD2 Keyboard DI
Smoothes out the harsh digital edge and delivers tons of warm vintage tone.

J+4 Line Driver
Steps up low output stereo devices to deliver extra kick and punch.

Twin-Iso Line Isolator
Eliminates hum and buzz caused by ground loops in the PA. Jensen transformers.

SGI Signal Driver
Run guitar signals super long distances without loosing any of your tone.

AC/DC
Adele
Adrian Belew
Aerosmith
Alice Cooper
Alicia Keys
Alison Krauss
Alterbridge
America
American Idol
Amy Grant
Anberlin
Ani DiFranco
Animal Collective
Annihilator
Antoine Dufour
April Wine
Audioslave
Avenged Sevenfold
Avril Lavigne
Backstreet Boys
The Band
Barbra Streisand
Bare Naked Ladies
Barry Manilow
Beach Boys
Beastie Boys
Beck
Bela Fleck
Ben Harper
Bette Midler
Billy Idol
Billy Joel
Billy Ray Cyrus
Billy Sheehan
Bjork
Black Crowes
Black Eyed Peas
Blue Man Group
Bob Dylan
Bob Geldof
Bonnie Raitt
Bootsy Collins
Boston Pops
Brad Paisley
Brent Mason
Britney Spears
Bruce Springsteen
Bruce Swedien
Bryan Adams
Buddy Guy
Butch Walker
California Guitar Trio
Casting Crowns
CeCe Winans
Celine Dion
Charley Pride
Cheap Trick
Chicago
Chick Corea
Chayanne
Chris Cornell
Christopher Cross
Chuck Leavell
Chuck Rainey
Cyndi Lauper
Cirque Du Soleil
Clay Aiken
Clint Black
Coldplay
Colin James
The Corrs
Creed
Crowded House
Damien Rice
Dandy Warhols
Daniel Lanois
Darryl Stuermer
Dave Larue
Dave Matthews
David Gilmore
Davy Knowles
Decemberists
Def Leppard
Derek Trucks
Destiny's Child
Devin Townsend
Dimmu Borgir
Disney
Dixie Dregs
Dolly Parton
Donna Summer
Donny Osmond
Doobie Brothers
The Doves
Dream Theater
Duke Robillard
Duran Duran
Dwight Yoakam
The Eagles
Econoline Crush
Edgar Winter
Elliot Scheiner
Eminem
Emmylou Harris
Enrique Iglesias
Eric Clapton
Eric Johnson
Erykah Badu
Extreme
Faith Hill
Flecktones
Fleetwood Mac
Flogging Molly
Foo Fighters
Foreigner
Frank Gambale
Franz Ferdinand
Garbage
Gavin Degraw
Genesis
George Duke
George Lynch
Gino Vanelli
Glen Campbell
Godsmack
Gomez
Goo Goo Dolls
Good Charlotte
Gov't Mule
Grand Ole Opry
Great Big Sea
Gregg Allman
The Guess Who
Guns & Roses
Gwen Stefani
Hall & Oates
Hanna Montana
Herbie Hancock
Him
Hoobastank
Hot Hot Heat
House of Blues
James Taylor
Jamie Cullum
Jamiroquai
Janet Jackson
Jars of Clay
Jay Leno Show
Jeff Beck
Jennifer Lopez
Jerry Douglas
Jet
Jethro Tull
Jewel
Jim Messina
Jimmy Haslip
Joe Nichols
Joe Satriani
Joe Walsh
Joey DeFrancesco
John Frusciante
John Hyatt
John Jorgensen
John Mayer
John Patitucci
John Petrucci
John Rzeznik
Johnny A
Johnny Hallyday
Joni Mitchell
Josh Groban
Josh Turner
Journey
Juanes
Justin Bieber
Justin Timberlake
Kaiser Chiefs
Kanye West
Kasabian
kd Lang
Keb' Mo'
Keith Urban
Kellie Pickler
Kenny Chesney
Kenny G
Kenny Loggins
Kerry King
The Killers
Kings of Leon
Kirk Hammett
Kitaro
The Klaxons
Korn
KT Tunstall
Lady Antebellum
Lady Gaga
Lamb of God
Laurence Juber
Leann Rimes
Lee Ann Womack
Letterman Show
Lenny Kravitz
Linkin Park
Los Lobos
Lou Reed
Lucinda Williams
Macy Gray
Manhattan Transfer
Manowar
Marcus Miller
Mariah Carey
Marillion
Marilyn Manson
Mark Egan
Mark Knopfler
Mark Tremonti
Maroon 5
Marty Stuart
Matchbox 20
Meatloaf
Megadeth
Melissa Ethridge
Merle Haggard
Metallica
Michael Bolton
Michael W Smith
Moist
Mötley Crüe
Motorhead
Muse
My Morning Jacket
Nathan East
Nelly Furtado
Neville Brothers
Nickelback
Nine Inch Nails
Oak Ridge Boys
Offspring
Oz Noy
Panic at the Disco
Pat Metheny
Pat Travers
Paul Anka
Paul Simon
Peter Gabriel
Phil Keaggy
Pink Floyd
Placebo
The Police
Porcupine Tree
Prince
The Prodigy
Queensryche
Radiohead
Randy Bachman
Randy Kohrs
Randy Travis
Rascal Flatts
Ravi Shankar
Razorlight
R H Chili Peppers
REM
Rickie Lee Jones
Ricky Scaggs
Rihanna
Ringo Starr
Robert Randolph
Rod Stewart
Rolling Stones
Roscoe Beck
Roxette
Rush
Ryan Adams
Sam Roberts
Sammy Hagar
Santana
Sarah McLachlan
Scissor Sisters
Seal
Shakira
Sheryl Crow
Simple Plan
Skunk Anansie
Slayer
Slipknot
Smashing Pumpkins
Snow Patrol
Sonic Youth
Spice Girls
Steve Bailey
Steve Earle
Steve Lukather
Steve Miller
Steve Morse
Steve Stevens
Steve Winwood
Sting
Stone Temple Pilots
Story of the Year
Styx
Sum 41
System of a Down
Ted Nugent
Three Doors Down
Timbaland
Tom Cochrane
Tom Coster
Tom Jones
Tom Waits
Tommy Emmanuel
Tommy Lee
Tony Levin
Tony Rombola
Toots & the Maytals
Tragically Hip
Travis Tritt
U2
Van Halen
Vanessa Williams
Victor Wooten
Vivian Campbell
Weezer
White Stripes
The Who
Will Lee
Will I Am
Wyclef Jean
Xavier Rudd
Yellowcard
Yellowjackets
Zac Brown

Radial engineering
...true to the music™

www.radialeng.com

1588 Kebet Way, Port Coquitlam BC V3C 5M5 tel:604-942-1001 email:info@radialeng.com

*The above is a partial list of artists and sound companies that use or have used Radial products. No endorsement is offered or implied by their being listed here. Sorry if we've missed you – let us know and we'll include you next time!

Copyright ©2013 Radial Engineering Ltd. Appearance, specifications and artist / user list subject to change without notice.

G&L®

digdeeper
bassplayer
Loves the MJ-4

"Pros: Punchy active J-Bass tone, great build quality, competitively priced. Cons: None"

-Ed Friedland

Now review it yourself at your G&L dealer

glguitars.com

First, let's examine the culprit: bass wavelengths. High frequencies have short wavelengths, while bass frequencies have long ones. This explains why you can stand next to a cranked-up 900-watt amp pushing an 8x10 cab and still "not hear yourself." The frequency of your open *E* string is 41.2Hz, and the wavelength at that frequency is a whopping 27 feet. So while you're feeling nothing but a stiff breeze as you pummel out "Paranoid," a guy 30 feet away just lost sphincter control. Bass frequencies tend to "mask" or bury other frequency ranges, so if the low end gets unruly, it takes over. While low end is our *raison d'être*, we must balance our desire to crank it with the musical needs of the moment. We'll examine specific situations in the coming months, but for now, here are some general ideas to keep in mind.

VOLUME OR LOW END—TAKE YOUR PICK

In a perfect bass-world, you could play as loud as you want with tons of low end, and it would be great. I'm sorry to say, this is rarely if ever the case. Boosting volume and low end can overdrive your preamp, strain your power amp, tax your speakers, and sound like crap. Have you ever wondered if you could blow a 600-watt-rated cab with a 200-watt amp? Sure you can—crank the volume with lots of lows and mids, and kiss your cab goodbye. Boosting EQ adds gain. Take that into account when adjusting your sound.

CUT THE SUBS

Everyone loves their low end, but the corpulent sub-low frequency range is fraught with problems. If your goal is to flush a besieged despotic Latin-American dictator from his safe haven, pumping the subs will eventually drive him out—but if your goal is to hear what you play, they can work against you. First of all, most bass rigs are not able to reproduce this range; you are simply wasting power resources and creating a thick mess that interacts negatively in the room (especially if "sound guy" has subwoofers to play with). A variable highpass filter (HPF) comes in very handy, as it lets you tune the low-frequency rolloff point to what works best. Rolling off the sub-low range can actually make your sound seem fuller and more clear as the amp and speakers work more efficiently. Many small combo amps have a fixed HPF built in, while other amps include a variable HPF to help take out the offending sub-lows. Many outboard preamps designed for piezo pickups have this feature as well.

MIDS ARE YOUR FRIEND

Many players don't understand how mids can help or hurt tone, but they're quick to adopt the "smiley face" EQ curve that de-emphasizes mids, because they've read about it online. While over-emphasizing the lows can create one set of problems, scraping away too much from the midrange can cause a lack of attack and presence. The specific midrange frequencies you'll want to work with depends on your setup and the room (among other things)—but in general, if you want more punch, instead of cranking the lows, first see what you can accomplish with low-mids. The 120Hz–250Hz range has impact and minimizes the "spill over" into the sub-range. The wavelength at 220Hz is about five feet, which means *you* will feel it, not the guy 30 feet away. Dialing in high mids can add clarity and presence to a dark tone without making it seem trebly. For example, sometimes I add a small peak at 1.2kHz to my passive P-Bass to bring out fingerstyle attack and detail, but on a particular J-Bass, I bring out a little 600Hz for the same purpose; the different pickup configuration changes which frequency accomplishes the same goal. But don't take this too literally. Even two basses of the same exact make and model can require totally different treatment.

AVOID COUPLING

No, you can still meet that special someone at the gig. "Coupling" refers to the relationship between your speaker cabinet and whatever it's resting on. Whether it's the floor or an elevated stage, when your cab sits on it, the vibrations are directly transferred into that surface and can exacerbate low-frequency issues in the room. Put your cab on milk crates, a chair, or something like the G.R.A.M.M.A. Isolation Riser from Auralex. You will hear yourself better and cause less mayhem. However, there are circumstances where you can use cab/floor coupling to your advantage, such as when you have to "cover the room" without PA assistance and your amp is too small.

Even these simple ideas can have a profound effect on your live sound, but never assume that what works in one room will work in another—pay attention to what you hear first, and then work toward what you want to hear. When you start thinking "big picture," the answers to your sound problems are often obvious. **BP**

New MODERN TUBE CLASSICS

BASS PRODIGY™
250watts (Sounds Like 500!) and...
125watts (Old School Magic!)
4 x KT88's, 3 x 12AX7A
BRIGHT/NORMAL/ACTIVE Input
5-Position VOICE Feature
XLR DI w/LEVEL, PRE/POST
SILENT RECORD
TUNER OUT w/MUTE
16" Wide, Only 29 Pounds!

Additional BASS STRATEGY™ Features
8 x KT88's, 3 x 12AX7A
465w/250w/125w Multi-Watt™ Power
9-Band Graphic EQ
New Ergonomic Handles
18" Wide, Only 49 Pounds!

TONE FREAKS REJOICE!

INSPIRING MUSICALITY THAT ONLY TUBES CAN PROVIDE, WITH A SHOCKING ABILITY TO FILL THE ROOM (OR ARENA!) MESA/BOOGIE® INTRODUCES THE BASS PRODIGY™ AND ITS BIG BROTHER: THE BASS STRATEGY™. FULLY DECKED WITH MODERN FEATURES, THESE NEW ICONS ARE ALREADY RESETTING THE STANDARD FOR POWER, PUNCH, PORTABILITY AND DYNAMIC DIMENSIONALITY. HAND-CRAFTED IN PETALUMA, CALIFORNIA.

MESA/BOOGIE LTD., 1317 ROSS STREET, PETALUMA, CA 94954 TEL: 707-778-6565 WWW.MESABOOGIE.COM

MESA ENGINEERING

WOODSHED

Jimmy Heath

JAZZ CONCEPTS

A Sound For Sore Ears

BY JOHN GOLDSBY

AT MY REGULAR GIG WITH THE WDR BIG BAND, I WORK WITH A ROTAT-ing roster of great jazz composers, arrangers, and soloists. I was thrilled recently when saxophonist, composer, and arranger Jimmy Heath came to lead our band for a production. A jazz legend at age 87, Heath has written over 125 songs in his career, many with great bass lines that define his compositions.

"Gingerbread Boy" was first recorded by Jimmy Heath with Paul Chambers on bass and Jimmy's brother, Albert "Tootie" Heath, on drums [Jimmy Heath, *On the Trail,* Riverside, 1964]. The smooth, top-of-the-middle groove that Chambers and Tootie Heath strike on this track is described as *tippin'* by bop jazz cats in the know. The solo choruses of the tune follow a 12-bar blues form, but the melody choruses use a 16-bar form with a couple of rhythmic twists and turns.

Example 1 shows a typical bass line over the melody section, similar to the original Heath recording. Note that the bass line follows the accents in the melody. Bars 9–12 could have been written as four bars of 4/4, but Heath writes the accents into the line, pairing a bar of 3/4 with a bar of 5/4. This is a common reading predicament that might throw a bass player off: How does one deal with a sudden onslaught of changing meters when sight-reading? Sometimes, I'll count in my head: 1, 2, 3, 1, 2, 3, 4, 5. More often, I'll *feel* the 3/4 meter and the 5/4 meter, concentrating on the value of each note and combination of notes rather than thinking about bar lines. If I play the rhythmic value of each note correctly, then the changing time signatures are automatically precise. The bars of 5/4 can also be subdivided and felt in a group of 3 + 2 quarter-notes.

A few years after Heath's original recording, "Gingerbread Boy" became a huge jazz hit when

INFO

JOHN GOLDSBY

Discuss all aspects of bass playing with John at the musicplayer.com LowDown Forum. Also visit John's website at **johngoldsby.com** for sound files, videos, and bass-related material.

CONNECT

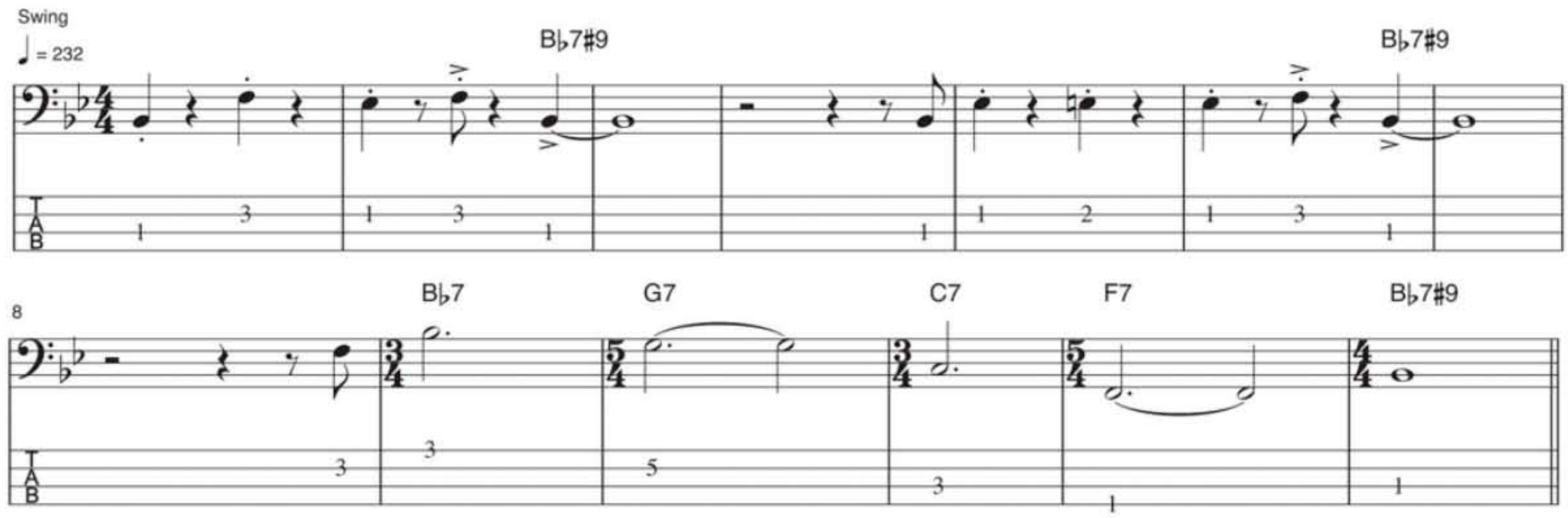
- Paul Chambers plays "Gingerbread Boy" with Jimmy Heath.
- Miles Davis with Ron Carter in 1967 playing "Gingerbread Boy."
- Percy Heath talks about his six-decade bass playing career.

bassplayer.com/january2014

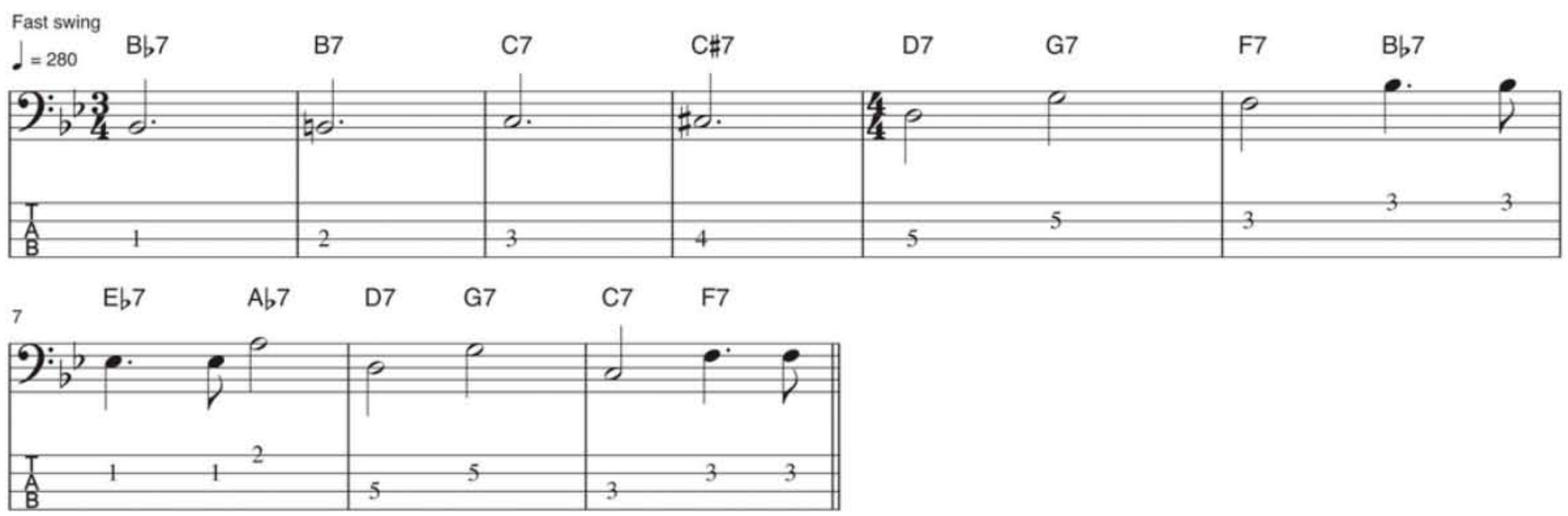
Miles Davis laid down a burning version with bassist Ron Carter and drummer Tony Williams doing some nasty slippin' and slidin' [*Miles Smiles,* Columbia, 1967]. In contrast to Heath's version, Davis played four bars of 3/4 in bars 9–12, followed by five bars of 4/4 (**Ex. 2**). During this era of Davis' famous quintet, Carter and Williams defined a new style of rhythm-section playing: adventurous, flexible, and always burning.

"Gemini" is another Heath composition with a bass line that gets under the skin. The composition is a 24-bar, long-meter, 3/4 modal blues; **Ex. 3** shows an excerpt. First recorded by Jimmy Heath with his brothers Percy Heath on bass and Tootie Heath on drums [Jimmy Heath, *Triple Threat,* Riverside, January 4, 1962], the song was also recorded by the Cannonball Adderley Sextet with Sam Jones on bass and Louis Hayes on drums

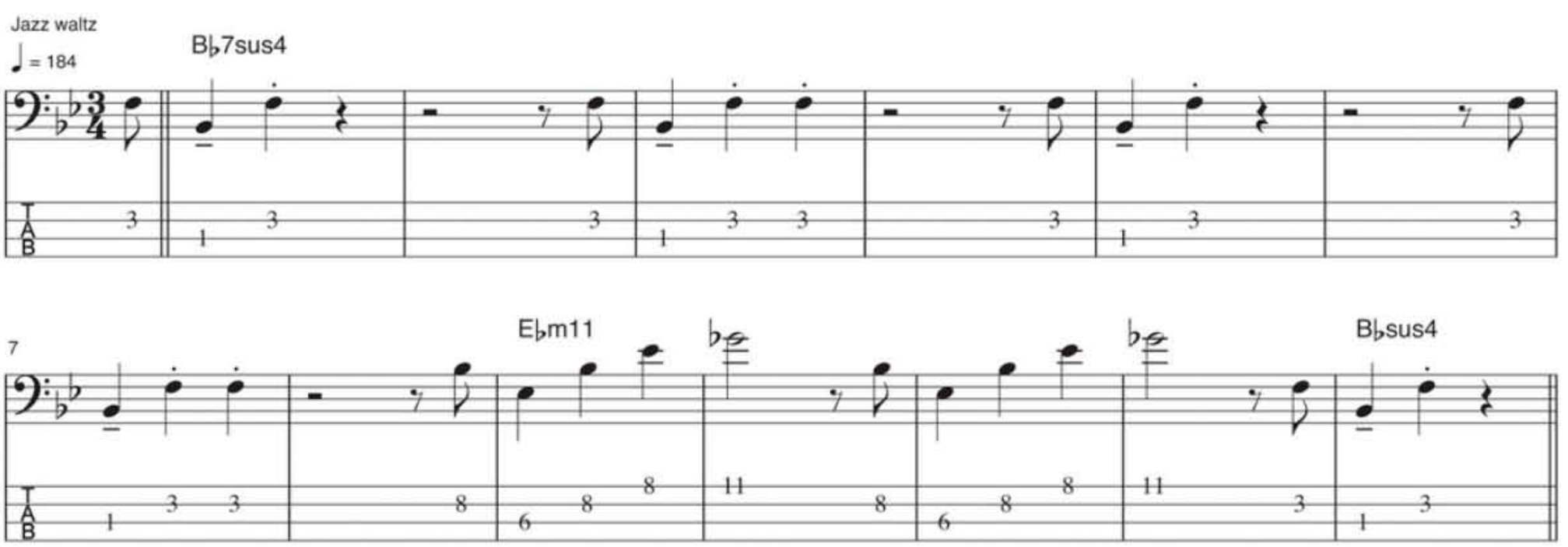
EX. 1



EX. 2



EX. 3



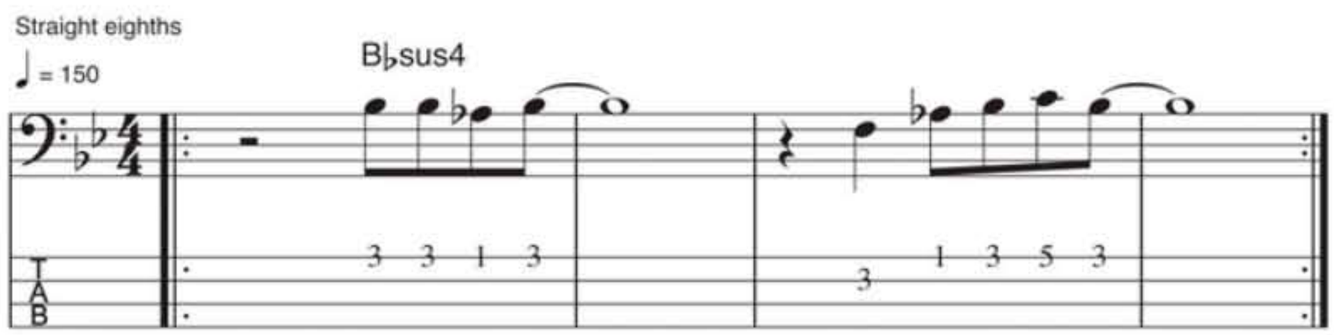
a few days later [*The Cannonball Adderley Sextet in New York,* Riverside, January 12 & 14, 1962]. Although the Heath track is swinging, the Cannonball performance of "Gemini" has become the definitive version.

Listen to the two recordings of "Gemini," and you'll hear that the main difference between the performances lies with the bassists and drummers. On the *Triple Threat* album, Percy Heath does not walk on the solo sections; on *The Cannonball Adderley Sextet Live In New York*, Sam Jones goes into a fierce, driving quarter-note swing during the solo sections, aided and abetted by Hayes. Both versions are cool, and the composition—and bass line—have stood the test of time.

Example 4 shows the bass line to another Heath classic, "A Sound for Sore Ears" [the Heath Brothers, *Brotherly Love,* Antilles, 1982]. When I bought this record back in 1982, I was struck by the "modern" vibe. At the time, I had been listening to Percy Heath and his seminal bebop bass work with Miles Davis in the '50s, plus his elegant, Bach-like chamber-jazz playing during his tenure with the Modern Jazz Quartet. "A Sound for Sore Ears" was a new type of feel-good jazz, rooted in the bop tradition, but with a solid, straight-eighth, head-bobbing beat. I realize now that the vibe was created by Jimmy's melodically accessible composing, and Percy's impeccable bass playing.

I felt honored to play the WDR Big Band project with Jimmy Heath, a great saxophonist, arranger, composer, and a true gentleman. Having Percy as a younger brother certainly inspired Jimmy to compose memorable bass lines to support his beautiful melodies. I dedicate this column to Jimmy Heath, a prolific jazz composer with an ear for good bass lines, and Percy Heath (April 30, 1923–April 29, 2005), one of the fathers of modern jazz bass playing. **BP**

EX. 4



DIG EVEN DEEPER!

subscribe to:

DIRECT IN

Bass Player's FREE weekly e-newsletter!

TWICE A MONTH

- GET THE LATEST ARTIST AND INDUSTRY NEWS
- STAY UP-TO-DATE ON NEW PRODUCTS
- CHECK OUT THE LATEST FEATURES ON BASSPLAYER.TV
- GET PLAYING TIPS FROM THE EXPERTS
- GO BEYOND THE PAGES OF *BASS PLAYER*!

Subscribe today at

BASS PLAYER® BASSPLAYER.COM

BLUES YOU CAN USE

Willie Dixon

When "Wrong" Is Right

BY ED FRIEDLAND

LET'S TAKE ANOTHER LOOK AT THE MUSIC OF WILLIE DIXON, A MAN WHOSE LONG LIST OF hit songs earned him the sobriquet "the Poet of the Blues." As great as his songs were, let us not forget that he was also one bad whamma-jamma of a bass player! When you consider that this writer/arranger/producer was also one of the top slap bassists of his time, it's not a stretch to view Marcus Miller as his modern-day counterpart.

Willie's career put him in the company of many great artists, but his longstanding relationship with pianist Memphis Slim produced some of Dixon's finest recordings on bass. Last month I referred to a song called "Joggie Boogie" from *Songs of Memphis Slim and Willie Dixon*. It features Willie at his best—walkin', slappin', and soloin' his butt off over a *C* blues progression, with just piano accompaniment. The bass is right up front, and his tone is clear as a bell. It's a rare opportunity to hear Dixon's mastery without being buried under a pile of guitars and drums.

The energy level of "Joggie Boogie" builds throughout the 3:28 track, with Dixon and Slim upping the ante with each chorus, but by the end, Willie has devastated all with his powerhouse rhythmic drive. Each player takes two rounds of solos on this track, and both times Willie astounds with his ferocious chops, stamina, and sense of humor. **Example 1** is simply a walking bass line over a *C* blues, but most significantly, it is the walking line that Willie played on most of his recordings. You can find this line repeated note-for-note on another Memphis

INFO

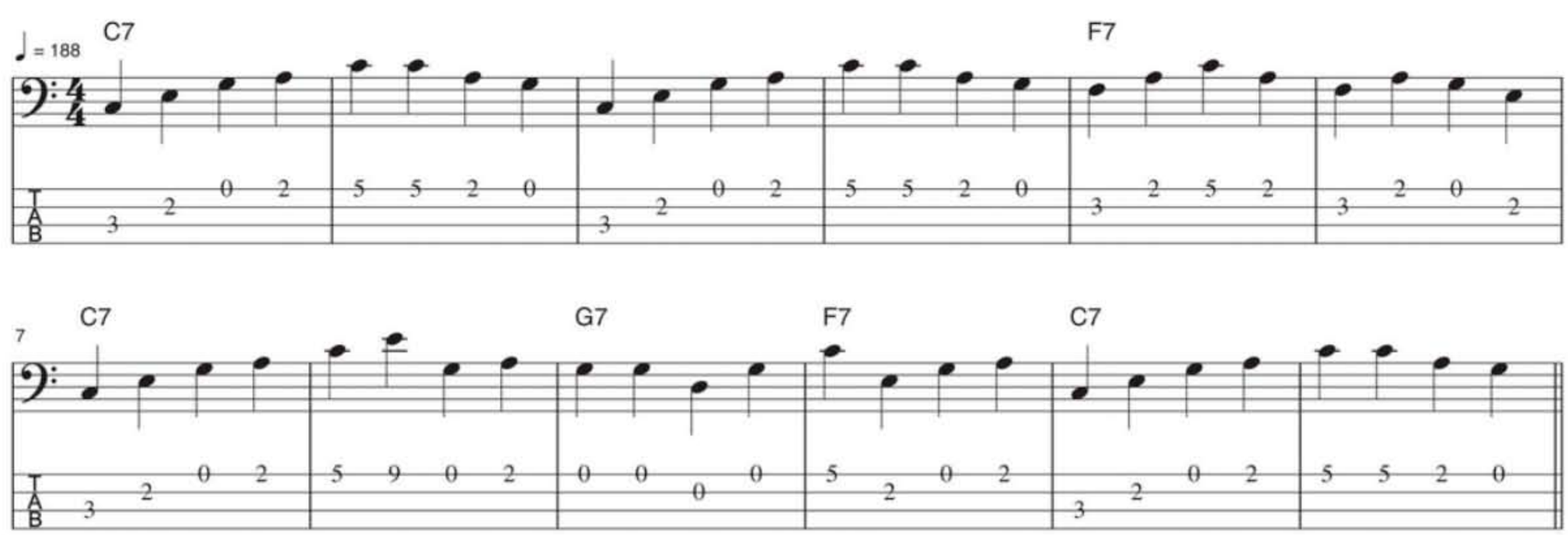
ED FRIEDLAND

Ed "the Bass Whisperer" Friedland plays, writes, and teaches out of his bass base in Austin, Texas. **edfriedland.com**

LISTEN

Songs of Memphis Slim and Willie Dixon [Folkways]

EX. 1



GUITAR WORLD LESSONS

eBook series

+

GET THE IN-DEPTH STORY BEHIND BEATLES CLASSICS FROM THE TRUSTED EDITORS OF GUITAR WORLD

PURCHASE NOW AT YOUR PREFERRED RETAILER

amazon.com | BARNES&NOBLE | iTunes

Go to store.vook.com for an extended list of retailers

Slim track, "Slim's Thing," but Dixon essentially reused this line anytime he played a boogie in *C*. In addition, Dixon transposed many of the musical elements of this line for use in other keys, making this example his template for walking blues.

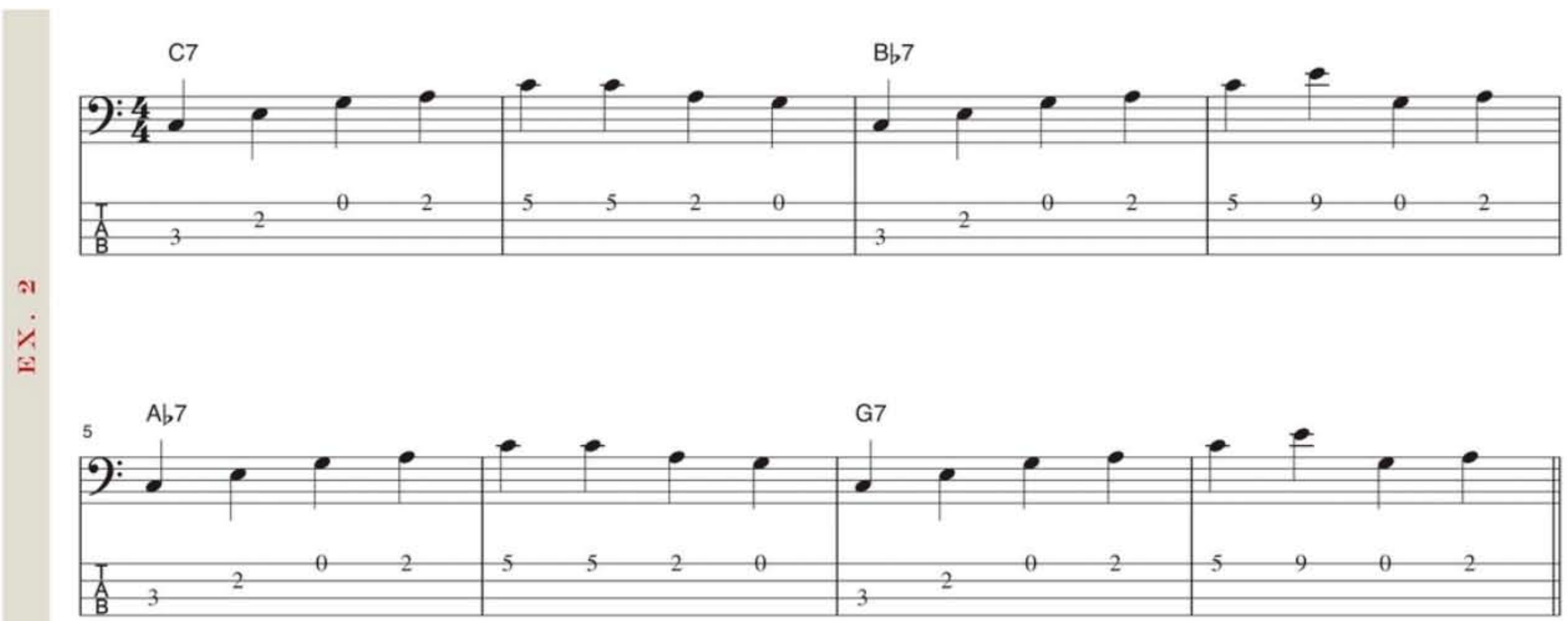
Example 1 is an approximation of the basic line from "Joggie Boogie," a fairly straightforward boogie, with several earmarks that are pure Willie Dixon. I have tabbed it out as I believe he would have played it on upright bass. It starts with the classic R–3–5–6 climb, but playing the octave twice in bar 2 (8–8–6–5), in the simplest of ways, makes this line uniquely his. In a 12-bar form, he would typically repeat this two-bar pattern, then play the triad of the IV chord (*F7*) in bar 5 in typical fashion. Bar 6 contains another classic Dixon-ism, playing *G* and *E* on beats *three* and *four*—the 5th and 3rd of the I chord (*C7*), while still on the IV chord (*F7*). He uses this pattern in bar 6 throughout the track, and pretty much on everything he recorded. The pattern also illustrates Dixon's penchant for not strictly adhering to the changes, at least not how you might expect.

In bars 7 and 8, the boogie line starts out typically (R–3–5–6), but continues climbing up to the 10th of the chord—a daring jump of a major 3rd that many players avoid. This Dixon calling card gets transposed with great frequency, but in the key of *C*, the open *G* string is of great use. Another illustration of Dixon's use of this pattern (and his sometimes quizzical disregard for the chord change) happens on the original recording of "Big 3 Stomp" [Willie Dixon, *Poet of the Blues*, Columbia]. Dixon plays his typical *C* boogie pattern through the tune's A section, but when the B section initiates a descending chord progression (I7–♭VII7–♭VI7–V7), he plays the R–3–5–6–8–10–5–6 pattern from *C*—without making the chord changes, as shown in **Ex. 2**. Does his total disregard of the changes make it wrong? It's impossible to know what led him to these choices, but it creates an engrossing tension as the repetition of the line clashes and resolves—and it grooves like a mutha.

Back to Ex. 1, in bars 9 and 10, once again we see Dixon's unique approach to harmony. The V (*G7*) chord is well represented in bar 9 with a root–5 pattern, but in bar 10 he plays the R–3–5 of the I chord—over the IV chord—every time! The chorus ends without incident, playing his basic straightforward *C* boogie pattern for bars 11 and 12.

When examining the totality of his work and influence on music, it is hard to criticize a player of Dixon's stature for these harmonic idiosyncrasies, and while one would think the basic chord structure of the 12-bar blues form is non-negotiable, Willie Dixon is not someone to argue with. Make a point of listening to Willie Dixon and Memphis Slim's recording of "Joggie Boogie"—you will be amazed! **BP**

EX. 2



Read your copy of BASS PLAYER the way you want!

Bass Player is available in print and can now be found in your iTunes store. Choose your subscription today – print **OR** digital!

Go to www.bassplayer.com/subs for a print subscription

For the iPad version you can either search in your iTunes store OR go to www.bassplayer.com/ipad

Bass Player *is the deepest source of inspiration, information, and instruction for players seeking mastery of the low end. Choose your subscription method to Bass Player and join our dynamic and diverse musician's community!*

TRANSCRIPTION

"The Weight" By The Band

Rick Danko's Complete Bass Line

BY BRIAN FOX | PHOTOGRAPH BY JOHN SCHEELE

"I DON'T PLAY BASS," CLAIMED RICK DANKO IN HIS December 1976 *Guitar Player* interview. "I just fill space." While Danko's declaration is puzzling at the surface, he goes on to clarify: "It's not really what you play, but what you leave out, that counts. When you leave space, it's easier to hear everybody; if everyone is just up there churning, it's going to sound like buttermilk." Such down-home delivery and humble appraisal of his role is no surprise coming from a player like Danko, whose contributions to The Band and beyond are characterized by restraint and sensitivity to his sonic surroundings.

Born December 29, 1942 in rural Ontario, Canada, Rick Danko got an early start in music, forming bands and going pro in short order. Rick was still in his teen years when he was hired—first, as a rhythm guitarist—for rockabilly singer Ronnie Hawkins' backing band, the Hawks. Teamed up with guitarist Robbie Robertson, drummer Levon Helm, pianist Richard Manuel, and organist/saxman Garth Hudson, Danko and the Hawks built their reputation as a powerful live act in the early '60s, earning an invitation by Bob Dylan to tour as his backing band in 1965. The group, now known as The Band, settled down in Saugerties, New York in 1967, and hit a creative mainline in the basement studio of Big Pink, the house Danko shared with Hudson and Manuel. By the time of its debut album, 1968's *Music From Big Pink*, The Band had cultivated a potent concoction of folk, soul, classical, country, and rock.

In 1971, The Band booked a week-long residency at New York's Academy of Music. Released the following year as the live double album *Rock of Ages*, recordings from those performances capture some of Danko's mightiest musical moments. "Rick showed something during this period that I still don't understand," writes Band mate Robbie Robertson in the liner notes to *Live at the Academy of Music 1971*, a new box set that features outtakes from those performances. "While singing like a bird, he played a fretless bass in an unorthodox style that worked against reason and normality." Adds New Orleans R&B legend Allen Toussaint, who arranged the horns for the Academy shows, "His approach—there's nothing like it. Some people, you can tell what school of thought they come from on the bass or the guitar. I don't know where Rick Danko comes from. I don't know his source of reference on the bass. I couldn't put my finger on anything there. It just was his very own thing, and I think it was perfect."

Along with Bill Wyman of the Rolling Stones and Boz Burrell of Bad Company, Danko was one of the earliest players to take fretless bass guitar into the mainstream. Manning a fretless Ampeg AUB, Danko's focus on intonation and groove is laser-sharp on the December 30, 1971 performance of "The Weight," transcribed here. "I was infatuated with the sound of the slide guitar, and I also played the violin," Danko told *Guitar Player* in May 1995, four years before dying from heart failure. "I'd use a comparable motion on my Ampeg fretless by sliding up to the note and then [muting] at the bridge. Edgar Willis' work on the acoustic bass [with Ray Charles] also influenced my fretless playing. It was another way of making me really listen. It forced me to concentrate on the pitch and being in tune."

INFO

LISTEN

The Band, *Live at the Academy of Music 1971* [Universal Music, 2013]

Weight Training

Though you'd need a fretless electric to properly cop Danko's bass line here, there's a lot to learn regardless of the axe you sling. Rick's philosophy of leaving space—particularly for backbeat snare cracks—is on display in this live rendition of "The Weight" from the get-go, and his keen

Rick Danko (right) and The Band at New York's Academy of Music, December 1971.

focus on note duration is a study in discipline. In the first verse, at letter **A**, dig Rick's downbeat dodging in bars 7 and 9. By anticipating the downbeat (and chord) with clipped root stabs on the "a" of beat *four* in bars 6 and 7 and yielding to his Band mates on the beginning of these verse phrases, Danko flexes his might as an team player. At bar 11, Danko's well placed *C♯m* arpeggio in beat *three* foreshadows the melodic chorus line at letter **B**.

Danko continues to artfully dart in and out of the foreground through the following two verses (letters **C** through **F**). Bars 35–36 show a particularly Dankonian moment, with a half-note slur followed by staccato punctuation. Bar 41 holds another gem, with sly chromatic bobbing and weaving. When Danko steps up to sing the song's fourth verse (letter **G**), you can feel his attention shift from the fingerboard to the microphone, as his bass phrasing opens up with longer notes and fewer fills. Rick loses none of his low-end momentum, however, ramping the energy back up with his bar 57 fill into the chorus. In the final verse and chorus of the song (letters **I** and **J**), Danko caps his clinic of precision and taste.

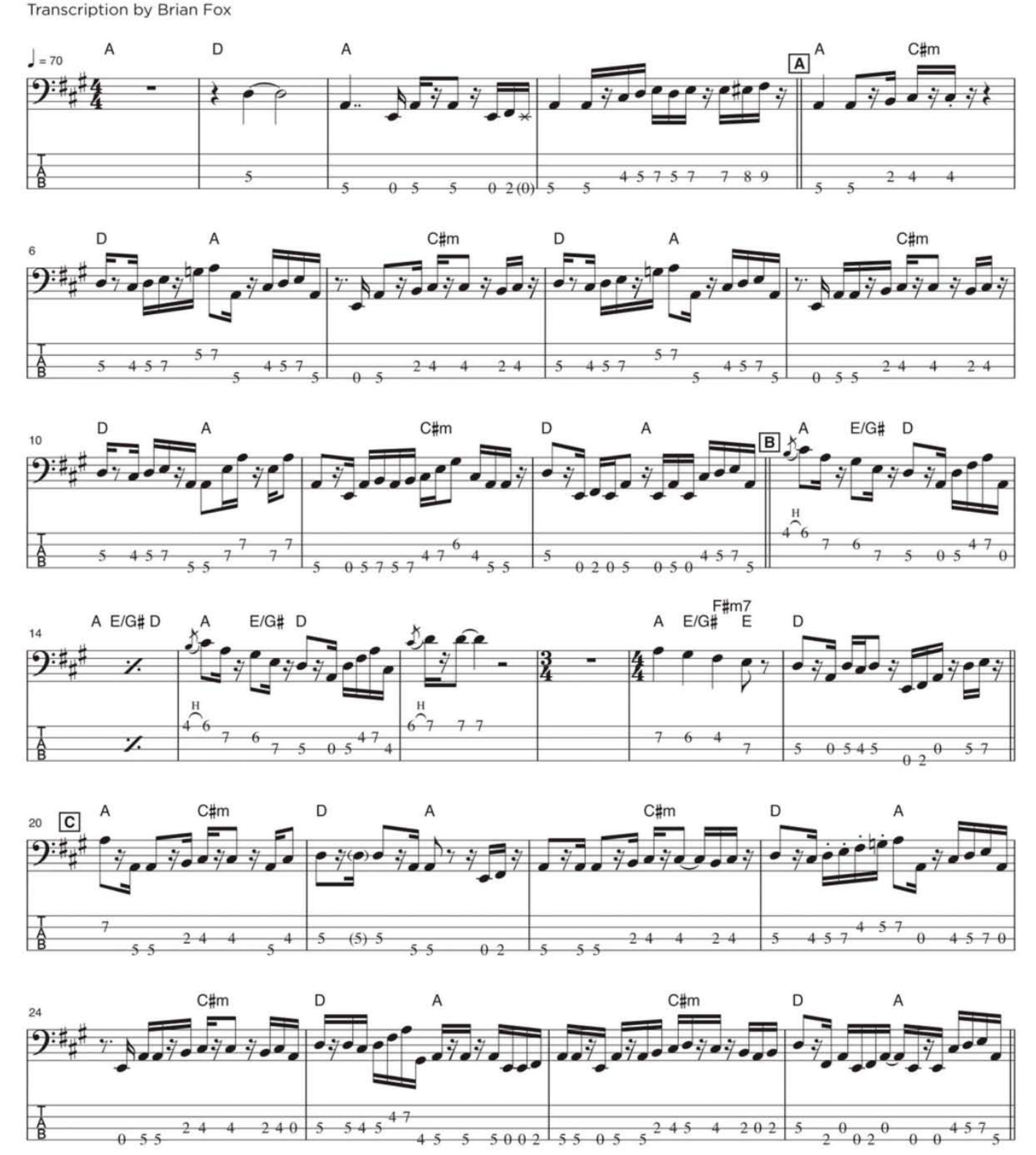
Danko's death in 1999 was a great loss, but his voice lives on in performances like these. Aided by the fresh mix on *Live at the Academy of Music 1971*, it now comes through clearer than ever. Now take a load off and dig deeper!. **BP**

Great Weights

"The Weight" introduced The Band's rootsy soul to an audience that ranged from folkies and hippies to the biggest and brightest in R&B. Diana Ross & the Supremes and the Temptations teamed up to record a version for their 1969 album *Together* (uncredited, but likely with Carol Kaye on bass), while Aretha Franklin offered her take on the tune on 1970's *This Girl's in Love With You* with bassist Jerry Jemmott.

"The Weight" (Live) By The Band

Transcription by Brian Fox



The Weight By J.R. Robertson (The Band) Copyright 1968, 1974 Dwarf Music. International Copyright Secured. All Rights Reserved. Used by Permission.

RIGHT ON THE MARK

Mark bass™

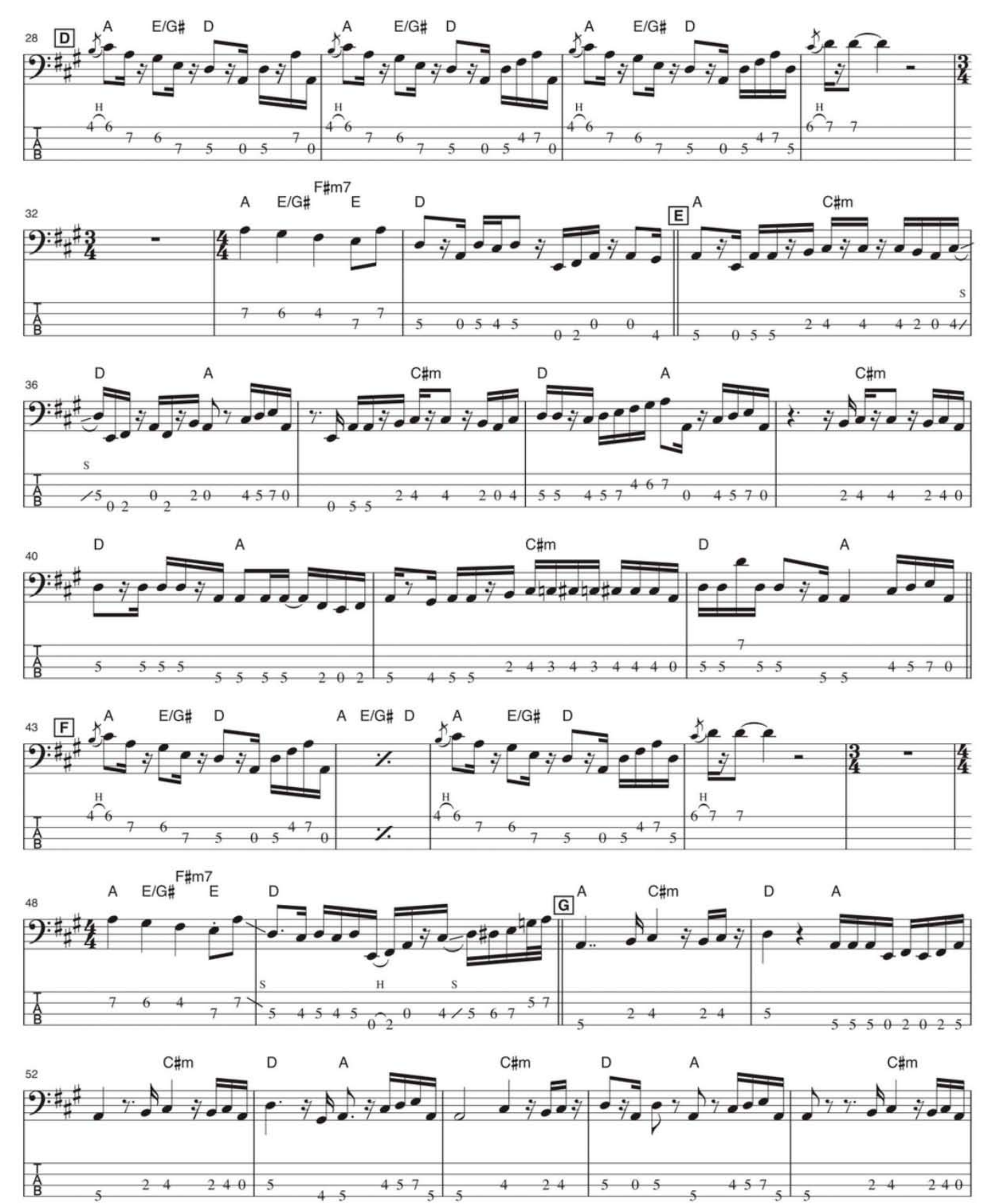
Now you don't have to choose between the clean attack of a solid-state amp or the warmth and richness of a tube preamp. With the Little Mark Tube 800 you can choose either — or a mix of both.

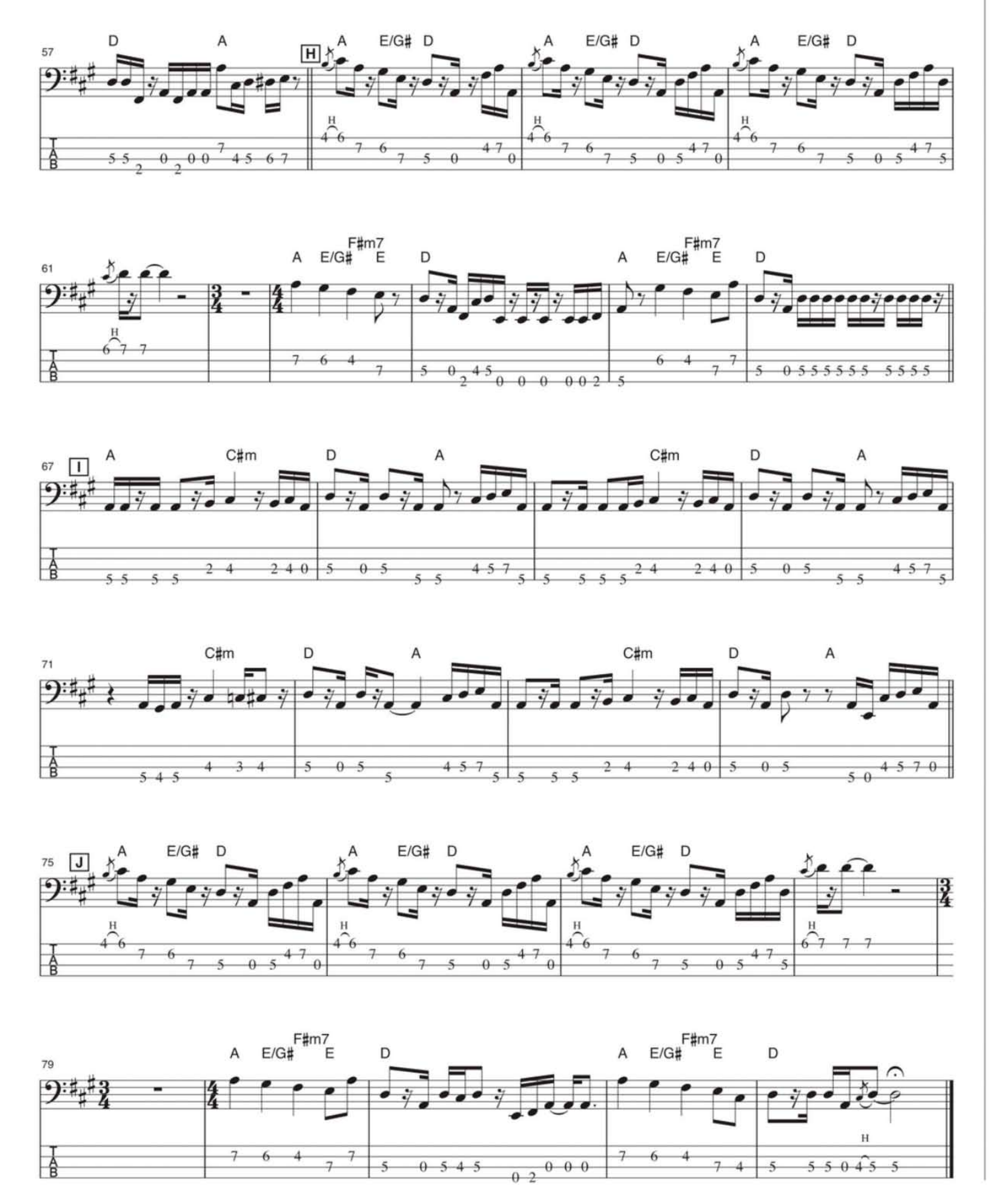
And with 800 WATTS of stage-filling power, It's the most advanced, lightweight, and tweak-able bass head you'll ever experience.

LittleMark Tube 800
$799.99
shown with
104HR Cabinet
$849.99

Now is the time *to make your mark, exclusively at* ***Guitar Center*** *and* ***Musician's Friend***

©2013 Mark Bass


28
D
A E/G# D
A E/G# D
A E/G# D
32
A E/G# F#m7 E D
E
A C#m
36
D A C#m D A C#m
40
D A C#m D A
43
F
A E/G# D
A E/G# D
A E/G# D
48
A E/G# F#m7 E D
G
A C#m D A
52
C#m D A C#m D A C#m


57
D A
H
A E/G# D
A E/G# D
A E/G# D
61
A E/G# F#m7 E D
A E/G# F#m7 E D
67
I
A C#m D A
C#m D A
71
C#m D A
C#m D A
75
J
A E/G# D
A E/G# D
A E/G# D
79
A E/G# F#m7 E D
A E/G# F#m7 E D

DuoStrap Neo

GRUV GEAR

Available now

The affordable ergonomic double strap endorsed by world-renowned practitioner Dr. Randy Kertz is finally shipping! Designed in collaboration with Damian Erskine, the DuoStrap has helped reduce pain and strain for hundreds of bass players so far. Now built with wonderfully cushioned neoprene and all-synthetic materials, more backs and shoulders (and wallets!) are enjoying what it means to be pain-free.

SRP: $79.99

www.gruvgear.com
sales@gruvgear.com
714-253-GRUV (4788)

VT Bass 1000 and VT Bass 1969

Tech 21

Now Shipping

Jump ship from the status quo. Get 2 channels of bootylicious stank. Thick articulated tones, from clean focused thump to chunky funk, high-gain growl, and dirty earthquaking rump. 100% analog signal path. Choose 1000 Watts, Class D power section, 12 lbs. or 300 Watts, analog power section, 23 lbs. Made in U.S.A.

VT BASS 1000: $1,879

VT BASS 1969: $1,049

www.tech21nyc.com
973-777-6996

La Bella's RX Series Electric Bass Strings

La Bella Strings

Available for order at your favorite online retailer now!

New from La Bella! These newly formulated hand made bass strings were exclusively designed by La Bella's family of professional players. The sets are available in the finest American drawn nickel & 430 stainless steel, with 4 different gauge combos to choose from. If your bass has been feeling a bit sluggish, try La Bella's new remedy to wake up that Bass!

SRP: $55.60

www.labella.com
800-562-4400

Instruments

Instruction

Buying or selling instruments through our Classified Ads offers you convenience, a big marketplace, and a wide range of instruments and prices. However, buying mail-order does have its drawbacks, too. Bass Player *suggests the following guidelines to help the buyer and the seller in these transactions: 1) Get a written description of the instrument, which should include the serial number. 2) Get front and back photos of the instrument. 3) Get a written purchase agreement, with a 24-hour approval clause allowing the buyer to return the instrument for a full refund if it does not meet his/her reasonable expectations.*

Instruments

Instruments

Instruments

BEAVER FELTON DAVE LaRUE

BASS CENTRAL

Buy / Sell / Trade Worldwide Shipping ***Quality Bass Gear***

WORLDS LARGEST INVENTORY!

www.basscentral.com

800-545-8813

sales@basscentral.com

500 BASS GUITARS IN STOCK!

- Alembic
- Dingwall
- Elrick
- F Bass
- Fender
- Fodera
- G & L
- Godin
- Groove Tools
- Hofner
- KSD
- Ken Smith
- Lakland
- Lakland Skyline
- Light Wave
- MTD
- MTD KZ Series
- Mike Lull
- MusicMan
- Modulus
- Pedulla
- Renaissance
- Roscoe
- Sadowsky
- Spector
- Status
- Warwick
- Zon

EUB's

- Azola
- BSX
- Eminence
- Kydd
- NS Design

Still In The Box!

100's OF AMPS, CABS IN STOCK!

- AccuGroove
- Acoustic Image
- Aguilar
- Alembic Preamps
- Ampeg
- Ashdown
- Bag End
- Bergantino
- Demeter
- EBS
- Eden
- Epifani
- Euphonic Audio
- Fender
- Genz Benz
- GK
- Hartke
- Line 6
- Mesa Boogie
- Mike Pope Preamps
- Orange
- Phil Jones
- Schroeder
- SWR
- QSC

GREAT PRICES / EXPERIENCED STAFF / LESSONS

#1 DEALER / LARGEST STOCK OF:

- MusicMan
- Warwick
- Lakland
- Spector
- Alembic
- Fodera
- MTD
- NS Design
- Eden
- Dingwall

And More!

STAFF

Beaver Felton
Mike Amico
Grasshopper
Ed Gaffert
Daniel Henderson
Antione Arnauld

181 Oxford Road - Suite 107 - Casselberry, Florida 32730

Instruments

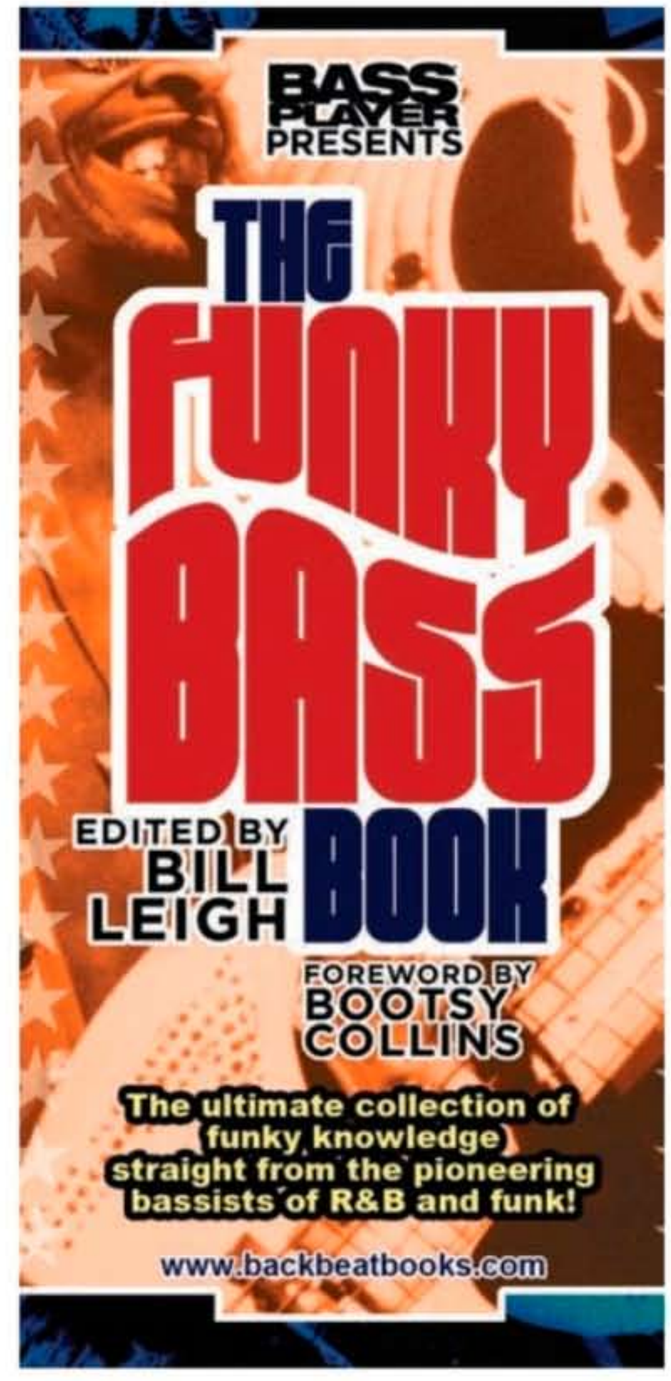
Instruction

Paid Gigs
(818)-888-7879
MusiciansContact.com
Since 1969

EADG 4
EADG 4 "Theory Textbook for the Bass Guitar"
By John Falstrom. 236 pages. $30.00
www.eadg4.com

www.bassplayer.com

Instruction



TO ADVERTISE WITH US, CONTACT:
MICHELLE EIGEN
650-238-0325
meigen@musicplayer.com

An ad in Bass Player's Classifieds reaches more than 42,298* serious musicians for only $2.55 per word plus $7.00 for an address. Minimum charge: $30.00. Please underline words to appear in bold type and add $0.50 per every bold word. Please indicate clearly any words to appear in all caps and add $0.25 per every cap word. Each phone number, e-mail address, or website address counts as one word. Call for display rates. 3 months minimum schedule required. Deadlines are the 8th of the month, 2 months prior to cover date (for example, April 8th for the June issue, on sale in early June. Businesses must list business name in ad. All ads must be received in writing, paid in full in advance. All ads must be music-related. Retail advertisers may not list discounted prices or percentages on specific models, unless items are used or discontinued. Advertisers must provide us with complete name, street address, and phone number, whether or not included in the ad copy (you may list a PO Box address in your ad, however). Mail ads to: Bass Player Classifieds, Attn: Michelle Eigen, 1111 Bayhill Dr., Suite 125, San Bruno, CA 94066. FAX (if paying by MasterCard, or Visa): (650) 238-0296. For more information, call Michelle Eigen at (650) 238-0296; E-mail: meigen@musicplayer.com. (*Audited circulation; does not include pass-along rate.)

AD ORDER FORM

Company Name_____ Contact Name_____

Address_____ City_____ State _____ Zip _____

_____

Telephone_____ E-mail_____

Please print your ad clearly. Use a separate sheet of paper if you need more room.

_____

_____

_____

_____

_____

(do not include address when counting words)

Category: ❒ Marketplace ❒ Duplication ❒ Talent and Employment ❒ Sounds/Sequences/Software ❒ Mixing/Mastering ❒ Instruments ❒ Accessories ❒ Gear for Sale ❒ Acoustic Products & Svc's ❒ Studio Furnishings ❒ Other

TO COMPUTE COST OF AD

#_____words x $2.40 = _____
#_____bold words x $ .50 = _____
#_____ ALL CAPS wds x $ .25 = _____
Address $7.00 = _____
Total cost per issue = _____
(minimum $25.00)
x number of issues to run x _____
Total payment = _____

❒ Payment enclosed, or Charge my
❒ Visa ❒ MasterCard

Card #
Expiration date:
Signed:

Bobby Vega is a world-class collector and vintage bass freak of the first order. The gear is real. The stories are true. The dates are foggy. And the names of the innocent have been changed to protect their identities... and save Bobby's ass!

Bobby and his stacked-pot '61 in 1974

BOBBY'S BASSMENT

How I Met My Bass of Dreams, pt. 1

AS TOLD TO E.E. BRADMAN

MY LOVE AFFAIR WITH THE FENDER JAZZ BASS started after I saw Sly and The Family Stone on *The Dick Cavett Show* on June 8, 1971. The bass player was Larry Graham, and the sound of the bass really got my attention. After seeing that show, I knew I had to have a Jazz Bass.

The next day, I cut school, went to Don Wehr's Music City, the biggest and best music store in the Bay Area, and played my first Jazz. At first, I didn't like it, but Larry Graham had shown me what that bass could do. I couldn't make the bass sound like he could—not yet—but that was the sound. I was 16.

Before long, I got a job working at Don Wehr's. This other guy who worked there, Billy Stapleton, knew everything about old guitars and basses. We became friends, and he saw that I was a bass junkie: I played bass, ate, slept, and played bass some more. He starts to tell me about "concentric-pot Jazz Basses." I said, "What?" He told me that for the first two and a half years of production, the Fender Jazz Bass had concentric pots, a circuit with volume and tone potentiometers stacked on top of each other, hence the term "stacked pot."

After Billy told me about concentric-pot Jazz Basses, one walked in the store. The guy who had it played his ass off! I'll never forget that bass. It was the first stack-pot Jazz I had ever seen. It was white with a matching headstock and a worn spot over the top of the back pickup where his hand went, and man, did that bass sound great! I think it was the first time I saw and *got* the relationship between a person and his instrument.

OK. So now I'm thinking, "How am I going to get a concentric-pot Jazz? Is somebody going to walk in the store and trade one in?"

Well, I got tired of waiting for that day to come. I'd heard about this guy named Norman Harris who specialized in vintage guitars, so one day in 1973 I dialed 411 and asked for Norman's Rare Guitars in Reseda, California.

The operator gives me the number.

"Norman's Rare Guitars."

"Hi, do you have any concentric-pot Jazz Basses?"

"Yeah, I got one. But you better hurry up and get down here," Norman says. "The guy from the Eagles wants it."

I ask how much he wants for it.

"Do you have anything to trade?"

How 'bout an anodized pickguard 1957 Precision Bass?

"OK," he says. "Bring that bass and a hundred bucks, and it's yours."

"OK, thanks." I get off the phone.

"Oh, shit! I can't believe it! I found a stack-pot Jazz Bass!"

I get a ride to San Francisco Airport. I buy a ticket on Pacific Southwest Airlines to Burbank, and then my friend Alvin Taylor, drummer for Eric Burdon and Billy Preston, picks me up and drives me to Reseda, to Norman's Rare Guitars, where my Bass of Dreams is.

At the time, Norman's Rare Guitars was in a little house. I walk in and see Norman standing there.

"Hi, I'm here to see the concentric-pot Jazz Bass."

He gives it to me and I check it out and it's love at first play. Then I look at it and it's a two-tone sunburst. I've never seen a sunburst Fender Jazz like this. It had a little red in it, but the red had faded, so it was two-toned. We made the trade, and now I had my first concentric-pot Fender Jazz Bass.

I got back home and man, was I a happy bass player! **BP**

Warwick®

Basses, Amps & Rock'n Roll.

ALPHONSO JOHNSON

DIN 14001
DIN 18001

ISO 50001

The first Carbon-Neutral Company in the Music Industry
Family Owned - Solar Powered - Sustainably Manufactured in a Green Environment

www.warwickbass.com
sales.support@usmusiccorp.com

www.usmusiccorp.com
www.facebook.com/warwickframus

ClimatePartner°
climate neutral

Warwick®
Basses, Amps & Rock'n Roll.

GTR
GTRSTORE.COM
... NOT JUST A GUITAR STORE

141W 28TH ST 4TH FL
NEW YORK, NEW YORK - 10001
CHECK OUT THE NEW!!
WWW.GTRSTORE.COM

GTR
SHOWROOM
646-460-8472